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ABSTRACT

Project Upper Cumberland was a three year endeavor which served 16 Tennessee counties. The final report and evaluation, in three documents, summarizes the three innovative programs which it engendered: (1) teacher inservice training, emphasizing human relations; (2) a pilot cultural arts program (art, music, drama) for grades 1-12; and (3) a pilot guidance and counseling program for grades 1-9. This portion of the report focuses on the cultural arts and guidance and counseling programs. All three areas have as a general goal the changing and improving of attitudes. The full scope of each program and the evaluative measures utilized are included. Positive results are noted in the fact that many elements of the cultural arts project and of the guidance program are being continued. Overall, it would appear that the greatest contribution of the project has been the introduction of the Title III ESEA concept to the region, thereby laying the groundwork for future programs which hopefully will attack the needs of the region with greater accuracy. The research reported herein was funded under Title III of the Elementary and Secondary Education Act. (TL)

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FINAL EVALUATION

Title III ESEA Programs

in

The Cultural Arts

Guidance and Counseling

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PROJECT UPPER CUMBERLAND
CULTURAL ARTS PROGRAM

FINAL EVALUATION

June 30, 1970

John N. Flanders

Introduction

Pupils in three Crossville, Tennessee, schools have taken part in a unique cultural arts enrichment program for the past three years. Music, art and creative dramatics have been a required part of the school curriculum for pupils in grade one through grade eight. Participation in the cultural arts program in the high school has been voluntary, and usually limited to one element of the cultural arts program. For example, it is conceivable that a student could major in art after completing the art course sequence in high school. The high school did not offer a music enrichment program the third year because of personal and scheduling conflicts. The position of music teacher that had been available for the high school was used the last year of the project to provide traveling services to several rural elementary schools. The elementary school program was the only one that maintained the same personnel throughout the span of the program. Two high school teachers out of three remained, and in the middle school there was a complete turnover of teaching personnel in all elements of the program.

Teachers were selected on the basis of their education and experience in their particular field. A few of the teachers had significant teaching experience in academic areas; others were beginning teachers. There was no program coordinator for the cultural arts teachers. Each teacher developed his own program and carried it out with little direct supervision. Teachers were employees of the local school system, but their salaries were furnished by Title III ESEA. Communications regarding their local schools took the form of traditional in-service teacher meetings. The county school system exerted little supervision or control over the programs. Communications with the project took the form of called meetings with the total group of cultural arts teachers and visitations by project personnel to classrooms and special programs, plus memos, letters and telephone calls between the project office and cultural arts schools.

Teachers were hired just before school began for the initial year. There was no time for them to orient the faculty in their schools as to their programs or their relationships to the academic program. No such orientation sessions were initiated by the cultural arts teachers at any time as the program progressed. Classroom teachers were invited to visit classrooms of cultural arts teachers, but they did not possess the background to evaluate or determine the potential of the cultural arts program for regular classroom work.

The cultural arts teachers were given the opportunity to design their program as they desired. Limitations included money and facilities, both quite limited. The programs were conducted under regular crowded classroom conditions with a minimum of equipment. Consultants were provided during the first two years of the program to aid in program development and in noting any special problems. A limited travel fund was available to permit cultural arts teachers an opportunity to visit other programs of a similar nature.

Evaluation of a cultural arts program is undeniably difficult. Many of the teachers' objectives would have been difficult to quantify and measure. General goals focused on the personal development of the individual pupil--his self concept and his awareness of and his appreciation of the world about him. The initial year's program was briefly evaluated by several visiting consultants who were experts in their fields. They described the program as professional and

effective. The second year's program was evaluated through the use of tests measuring pupils' creative thinking and attitudes toward school, self and community.

Cultural arts pupils displayed considerable ability in original thinking, as measured by the tests. Attitudes were not dissimilar to pupils in a control school. Program observation and interviews appeared to support the findings of the initial year's evaluators. It was amazing to view the excitement of the pupils as they actively involved themselves in this unique program. The second year's evaluation report said, in part:

"The impact of any enrichment program is slow to be felt in the total school program. The present evaluation reveals significant improvement in areas of creative thinking which may be a result of the two years of the special cultural arts program. Attitudinal measures derived from pupils on thirteen concepts relating to self, school and community were positive, but not generally significantly different from the control school which has no cultural arts program.

"Observation and interviews reveal a positive attitude toward the program by school officials, teachers, pupils, parents and visitors. Teachers report individual instances of improved pupil behavior, but behavioral changes will come slowly because of the many environmental factors affecting the pupils.

"The demonstration programs in the cultural arts have made an immeasurable impact in this Appalachian area. Not only are several thousand pupils receiving benefits, but teachers and school administrators in surrounding counties have had an opportunity to view the program in action. Hopefully they will be instrumental in initiating similar programs in their home areas.

"Program goals and expectations have been largely met and in many cases exceeded. A problem remains in the realm of public knowledge of the demonstration aspects of the program. Parents and general public apparently see the programs as a regular part of the school offering. Educational administrators in the demonstration schools are in general agreement as to the value of the programs, but feel helpless in planning for some form of continuation in the face of extreme needs of their schools.

"Program impact appears greatest in program components touching the largest numbers of pupils directly. The elementary school programs seem most effective at a point in the children's lives when they are most open to change and influence. Pupils generally are pleased with the programs through high school, but there seems to be a hesitancy beginning at the junior high school level to enter into programs that would set one apart from the peer group. There appears to be a hesitancy to seek counseling and guidance as well as a hesitancy to seek personal development through the cultural arts. (The second year's evaluation report combined discussion of Title III cultural arts and counseling programs.)

"Success of the demonstration programs is due in large part to the concentrated effort of providing a total program. The same effects would require years to accomplish if fewer personnel were used to present the program. Equally important to the success of the total program is the professional competencies and dedication of the teachers who have sacrificed greatly to prove the value of such

a venture. Success is measured largely in observational terms of viewing pupils excitedly involved in learning processes through cultural arts and in development through guidance and counseling assistance.

"One of the greatest problems that would be encountered in an expansion of the present program would be the lack of trained professional people available for such programs, coupled with the generally low salaries and largely inadequate facilities in already overcrowded school buildings.

"Pupils in this Appalachian area fall well behind their urban peers on standardized tests measuring school learning. Curricula are not consistent with pupil needs. We have been fortunate to have two demonstration programs designed to improve pupils' self image and provide growth-producing experiences. Perhaps a first priority would be the provision of an adequate financial basis for school operation followed by relevant school programs and adequate teaching. It is considered that both the guidance and cultural arts programs would strengthen a school to a great degree. The teaching processes in these programs emphaisze the uniqueness of the individual learner and differential growth rates. Many of the techniques could be generalized to the regular academic subject areas in an attempt to reach more pupils. Perhaps the most important value of the program will be in providing a means whereby the underdeveloped pupil can overcome his cultural, social and educational deficiencies through ability to deal with ideas and abstract data."

The final year's evaluation attempted to: (1) describe the cultural arts program elements in some detail together with changes that have taken place with experience, (2) evaluate the value of consultants, travel monies, evaluation and dissemination, (3) determine more conclusively the impact of the program on pupils, teachers, parents and community, (4) make recommendations to others regarding future cultural arts programs, and (5) to present the statistical findings of later testing on the Torrance Tests of Creative Thinking that was used in the two previous years' evaluation program.

In order to achieve the evaluation goals, individual and group interviews were held, followed by a requirement of individual cultural arts teachers to describe their work in a written report. These reports included all of the areas suggested above or relevant to the final evaluations. The written reports were followed by final meetings as a group and individually to further refine the reports. Conclusions of the cultural arts teachers are summarized in the following chapters of this report.

CULTURAL ARTS

Summary Statement

The need for a coordinated program was seen as both valuable and necessary by all of the participants in the group evaluations. There was very little actual correlation and coordination between various segments of the three cultural arts due to scheduling pressures and physical plant arrangements. The group decided that more planning in curriculum and the progression of learning situations could have been done. This would have been of benefit to all levels of study as the parallels between various programs were stressed.

A program coordinating the cultural arts activities with other parts of the school curriculum was seen as desirable by the participants. The interrelation of all types of learning was recognized and it was thought that learning, in general, would be enhanced by the wide range and variety of means of self-expression by the students. Movement from academic isolation toward curriculum orientation seemed to be necessary for the program to become more effective and to be seen as an integral part of the school experience.

The direct relationship of a cultural arts area to a specific discipline within the traditionally academic definition was pointed out by several of the group members. For instance, music or drama could be used as a motivation or medium for social studies classes, while art techniques could be used during the lessons.

The cultural arts activities are a way of presenting scientific principles and terms, even at the third grade level. Other relationships mentioned were between music and mathematics, and music, art and fractions or geometric designs. In one specific phase, the cultural arts teachers related their work to space flight and included scientific terms, as well as the child's place in relationship to the total environment that has been expanded to outer space.

The central theme of the discussion seemed to be that the cultural arts provide many more ways, beyond the previously established ones, for the student to communicate. He is given the opportunity and tools with which to express himself more completely than is possible when he is limited to written and verbal classroom exchanges. In summary, they serve as thinking and freeing exercises.

Each of the arts could be used as a teaching tool in the regular classroom. Teachers who participated in the arts activities of the students were able to use many of the ideas in their classroom activities. The active participation of the teachers was seen as a learning experience for them.

The cultural arts should be required as part of each student's educational experience for the first nine years of school. During the high school years (grades 10 through 12), the arts should be available to students on an elective basis.

In planning such a program, it should be assured from the beginning that the program would work in a positive manner. For example, limiting record selection in music class to "Classical" music can be even more alienating to the student than

inclusion of all types of music. The child's self-concept may deteriorate and he may become even more alienated from the whole school program through the lack of relationship to his life.

Several teachers suggested that cultural arts should be viewed as the "heart" of the school curriculum, rather than as a fringe benefit. "It is most effective to work from cultural arts to other things," said Mr. Hodges. Mrs. Sorrell thought that, "In the past the '3 R's' were the core for grades 1 through 12. The core should be cultural arts."

Mr. Brandon proposed further, "In grades one through three there is a need to devise a base, increase the attention span and the concentration ability of the students." The cultural arts could help in this respect in the early grades, and even though traditional instruction is delayed, pupils should end up knowing more English and arithmetic than with present rote methods.

Cultural arts teachers agreed that it was the functioning of the mind that was exercised through creativity. Self-expression in first graders was improved, as was attendance, attention and ability to observe things in the experiments done at that level. It was thought that similar effects might be found at other grade levels.

To make the cultural arts core into such an integral part of the school program, it would be necessary to:

a. have enlightened and open-minded teachers,

b. have expert and non-expert help,

c. have synopsis and evaluation of each year's work,

d. have consultants evaluate and assist the teachers in correlating and coordinating their program and planning and solving special problems as they arose and

e. carry out work-shops for classroom teachers, using both written and verbal instruction, so that "carry-over" would be greater and the program might be continuous.

The people in the community might be made aware of the functioning of the program in many ways, i.e. "truck-back" plays, art exhibits at public gathering places, music performances for civic organizations. The objective would be to get the public in to view the progress of the students or, barring that, take the students' work out to the general public.

Each member of the discussion group seemed to have gained something from participating in the final evaluation of the three-year Cultural Arts Program. In verbalizing their thoughts, they formulated the following recommendations which could be helpful to educators considering similar cultural arts programs.

RECOMMENDATIONS

1. Cultural Arts classes should be assigned rooms in close proximity to each other, to facilitate cooperative ventures. They should be a part of the total school program, rather than a separate entity.

2. Schedules should be arranged to permit classes to carry over information from one part of cultural arts to another or to permit consolidation of all three sections into one block of time, team-taught, and designated as "Cultural Arts."

3. Correlation of cultural arts with other academic subjects is advisable and essential.

4. A cultural arts activities room or museum designated for displays which would be used as a teaching aid for all parts of the cultural arts program was recommended.

5. Inclusion of the cultural arts as a vital part of the 'teacher-training' program in universities and colleges was highly recommended.

6. Consultant-evaluatior working throughout the program in cooperation with teachers could be an essential part of a program designed to change direction toward greater meaningfulness when needed.

7. The consultant-evaluator could serve as the cultural arts coordinator, or if not, a broadly prepared individual should be selected for such a position. The coordinator should encourage and assist individual teachers to try new and creative approaches to classroom learning and interpret such approaches to school officials.

8. The use of consultants on a periodic but regular basis could be an effective means of monitoring an educational program. Inter-county cooperation is recommended so that consulting fees can be shared. Cultural arts teachers suggested consultants from outside the immediate geographic areas who could provide new ideas and different approaches than are available locally.

9. Evaluation programs, when directly contributed to by teachers, are most effective. They feel defensive about evaluation results if not directly involved. They learn a great deal more about the effectiveness of their program when deeply involved in all stages of the evaluation program.

10. School officials, both county and local, should be involved in all phases of any new or model program, with definite responsibilities for program planning, implementing change, evaluation and dissemination. Perhaps such involvement needs to be specified in a funding proposal.

11. It appears that teachers (cultural arts and others) need to be utilized to a greater extent in school curriculum planning. Many teachers are hesitant to experiment because of poor communication with and some outright discouragement from school authorities. More effective pre-school planning and regular in-service meetings could provide the channels for effective educational improvement.

12. Pre-school planning meetings should include an introduction of school personnel to new programs and plans. There is a special need to allow teachers' interaction and also to indicate, in some manner, the interaction of each element of the school curriculum as it becomes a total school program.

13. Dissemination efforts are essential in any special or model program. The program should probably be coordinated by the school system. All project personnel, teachers and supervisors should plan and carry out such dissemination activities.

14. Teachers' professional development should include encouragement and some financial support for attending professional meetings and visiting exemplary programs. Sufficient time should be allotted for such visitations, and the teacher should have a responsibility to share learnings with other school personnel.

Evaluation of Program

By Cultural Arts Teachers

Following are composite summaries of the three phases of the cultural arts programs--art, music, and drama--based upon reports submitted by the Title III ESEA teachers to the program evaluator at the end of the third and final year. The report for each subject matter area cuts across all grade levels involved in that particular program.

The evaluation questionnaire used as the basis for the cultural arts teachers' reports is included following the summaries of their replies.

MUSIC

An unusual aspect of Title III ESEA music program was that it began by serving children in grades 1-12 in three Crossville schools, but, as a result of operational evaluation of the program's effectiveness in high school, its direction was changed during the third year. The high school portion of the music program was deleted from the cultural arts curriculum and replaced by an itinerant teacher serving six rural elementary schools. This change was based upon recommendations of county school officials, who pointed out that any continuation of the cultural arts program would have to involve children in rural as well as city schools and that a roving teacher serving a number of small rural schools could provide valuable data upon which to base possible future programs.

The traveling teacher, Mr. David Brandon, had 1,700 pupils who met either weekly or bi-weekly. In the absence of a prescribed curriculum, his major goals were to provide a cursory cultural experience of wide diversion in musical styles, types and aspects, with other art forms and academic subjects correlated, whenever possible, to augment the children's cultural experiences; to induce creative thought and expression; to provide an outlet for expression and personal enjoyment; to promote cultural relativism and open-mindedness, and to teach a basic methodology in problem solving.

These goals were more successfully realized in the lower grades; in the upper grades negative attitudes which surfaced after the first four months forced the teacher to settle for the obvious objectives of providing cultural experience and creative expression.

Emphasis in the lower three grades was on fun with music and hearing, perceiving and remembering what was heard, with patriotic and folk songs most widely used. Some beginning theory was introduced in the middle elementary grades, and a creative project in someway connected with music was required of each pupil. Some contemporary show songs were introduced in the upper grades, and a research paper or creative project outside of class was required. More attention was paid to theory and vocal techniques, and historical background was introduced where possible.

The teacher had 35 records, teacher's editions of music textbooks for grades 3-8, assorted musical instruments and some community-type songbooks. His budget was $250, no part of which could be used for equipment.

Enrichment was emphasized by Mrs. Jane Swan at Crossville Elementary School, covering grades 1-5. One of her main objectives was to help children learn more about music and especially to enjoy singing. Mrs. Swan, like Mrs. Mary Crabtree, drama teacher at the same school, had no classroom of her own but went from homeroom to homeroom conducting her music classes. She also met some classes in the school cafeteria, where a piano was available. She used rhythm instruments, authoharps and Tonettes, which she carried from room to room on a wheeled cart along with printed materials. Her budget, like that of all the cultural arts teachers, was provided through Title I ESEA funds. A set budget was made available during the first year of the cultural arts program and was kept current so that a budget balance was readily known. The procedure was not followed during the last two years, with some resulting uncertainty about fund balances.

Mrs. Swan had a number of personal objectives in her music program, covering such areas as listening, singing, playing simple instruments, reading music, and learning rhythm and creativity. She also sought to increase the child's natural love for music and his pleasure in group participation, to help children develop musically in keeping with their interests and capacities, and to provide those children with opportunities for creative expression.

Mrs. Beverly Register taught music during the third year at Cumberland Elementary School, a middle school for grades 6-8. All students were required to take each of the three cultural arts courses at the middle school. Each drama and music class met for two 40-minute periods weekly; art class was for 80 minutes once a week. Music class was held in a small room without adequate space for creative movement. There were no study guides or books, but there were a number of instruments and audiovisual aids.

Mrs. Register's experiences were typical of the teachers who came into the cultural arts program after it began. Her final report reads in part:

> Because the music teacher came into the cultural arts program during the third and final year, a completely accurate evaluation of the entire music program cannot be given. Since there were no reports, lesson plans or evaluations written by previous music teachers, she had no idea of the students' attitudes or knowledge about music at the beginning of the program. She could only try to evaluate the progress and the changes of attitude that occurred during the year she taught ... She only knew that she was teaching in an area where many of the students had very little specialized study or experience of any kind in the cultural arts other than a few students who participated in band or studied privately ... By realizing that with the end of this program would come the end of many of the students' contact, study, and experience with cultural arts, she began to recognize the true importance of the program. She felt she must convey as much appreciation, knowledge, and enjoyment as she possibly could during the final year in an attempt to guide the students until they would want to continue this learning and personal enjoyment of music. During the third year of the cultural arts program at Cumberland Elementary School, the music teacher emphasized the elements of music--melody, rhythm, harmony and form--through singing, listening, reading, research and discussion.

> One of the most important objectives of the music program was to give the students an opportunity to learn about different types of music so that they could begin to appreciate music and personally enjoy it. By studying many types of music, the students would then be able to choose the music they liked and have a reason for their judgments. Another objective was to teach the students the correct way to pronounce and enunciate their words when singing. Many students can use this information when they sing in chorus or church choirs or even in popular music groups. The music teacher taught basic fundamentals of music theory and music history. Another objective was to guide the students' understanding of music to an enthusiasm which would encourage their interest and enjoyment in music and development of their talent. Each of the units taught were objectives in the music program. At least the students should be more aware of music now than before. If they learned to enjoy music personally, any objectives were achieved.

Mrs. Register described the problems which a teacher may face when trying to expose junior high-age students to many types of music:

> The students studied everything from folk and rock music to serious or classical or "good" music. Because of their limited backgrounds, the teacher found it extremely difficult to interest the students in so-called classical music. The terms "classical" or "symphonic" could rarely be used. As soon as the students heard these terms, they immediately said they did not like "that old dull music." Although few of the students had ever seen a live performance, they knew they did not like it. To them a class based on this music was boring. The teacher did not demand that the students like or pretend to like it. She simply felt that they should know enough about it to know why they liked or disliked it. The teacher used a unique book, Young People's Concert, by Leonard Bernstein, which presents listening examples with excellent chapters to introduce these in a way the students seemed to identify with. The students responded quite well to these lessons.

Mrs. Register also recommended the Music Educator's Journal and the Bowmar Record Series, which she termed "great." She said that the listening examples in the Bowmar Record Series "are appropriate for the (junior high) age group and there are many possibilities for creative movement and dramatic activities to music as well as just listening."

For classroom teachers who wish to continue music instruction at Cumberland Elementary after the cultural arts program, the Title III ESEA teacher turned in a complete book of lesson plans to the school's principal. Units included the following:

1. What is Music?
2. The Development of Music
3. The Different Musical Styles
4. Composers
5. Instruments of the Orchestra
6. The Correct Way to Sing

7. Creative Music Activities (Emphasizing mood and feeling)
8. Basic Fundamentals of Music (Rhythm, form, harmony, music reading, musical terms and symbols)
9. Listening Activities
10. Singing
11. Folk Music
12. Rock Misic (for fun)
13. Classical Music

Mrs. Swan also duplicated a series of original songs written by children at Crossville Elementary School for distribution to interested teachers.

All three music teachers stressed the desirability and the necessity for communicating to new Title III teachers the philosophy behind an innovative program and its broad goals and specific objectives. The two new teachers who came into the program after it began also realized the need for complete and accurate records on previous classes, including information on lesson plans and pupil accomplishments. All of the cultural arts teachers, including those in art and drama, realized the need for orienting other faculty members in their respective schools about new Title III programs and enlisting their support in making the new programs part of an overall school operation and curriculum.

Of the three Title III music teachers, only Mrs. Swan, who was with the program for all three years, had access to consultants furnished by the project. Based on her appraisal of the value of such consultants and on the desires expressed by the two new teachers for consultative help, it is indicated that professional consultants would be very valuable during all three years of such an innovative program.

Subjectively, all three music teachers felt that their part of the cultural arts program had benefically affected large numbers of pupils in ways not possible to measure objectively. The Crossville Elementary teachers, who had been with the program all three years, expressed preference for the kind of evaluation conducted during the first year, when a visiting team of experts were brought in from area universities to judge the effectiveness of the program and to make recommendations for the final two years of the project. The second year's evaluation was built around printed instruments, such as the Torrance Test of Creative Thinking, in an effort to quantify program achievements, expecially personal development and changes in attitudes among pupils resulting from the program. The Cumberland Elementary teachers said that all the cultural arts staff should have written personal evaluations of their work at the end of each year so that new teachers would have their records when trying to evaluate the entire three years of the program.

A music program like that in the three Crossville schools lends itself to public dissemination better than some other areas of instruction, since formal programs and concerts featuring pupils can be given. During the last year of the Title III program, for example, there were three concerts at Cumberland Elementary School. The entire school participated in the last musical, with 100 pupils in the cast and others helping with props, scenery, costumes, programs and choreography.

How effective these programs were in persuading the public that the cultural arts project was valuable enough to support with extra tax dollars is open to question. One teacher said: "To influence the (county) court, taxpayers and educators, you must let the students, their parents and other teachers sell your program by lining up some method to confront the people you want to talk to with a saturation barrage of the opinions of those who have had a satisfactory or rewarding experience in the program."

Since all three Crossville schools functioned as demonstration centers for the entire 16-county project region, teachers from other systems were invited to visit and observe cultural arts classes during the entire project and especially during the second year. A number of educators outside of Cumberland County did respond to the invitation, but the cultural arts teachers had such large classes and such crowded schedules that they were unable to explain fully their programs to visitors and to answer questions. One conclusion to be drawn from these experiences is that the demonstration aspect of Title III ESEA programs should be stressed sufficiently that local officials allow enough time in a teacher's schedule to confer with visitors. There also should be provision for briefing visitors before hand and for following up on their interests in the innovative program once they return to their home schools. Visitations, therefore, should not be a casual thing, but in programs like that in Crossville should be structured enough that they provide all concerned, including visitors and Title III personnel, with satisfactory experiences. Walk-through visitations of innovative programs would seem to be of little value unless they are coupled with a genuine desire on the part of visitors to adapt as many elements of th new program as possible to their home situations. Therefore, the work that is done in creating that desire before the visit and the follow-up in helping visiting teachers utilize innovative techniques in their own classrooms can be just as important as the actual visit itself.

The drama and music teachers at the elementary and middle schools worked together on preparing public programs and in some team-teaching situations. All cultural arts teachers participated as resource persons in a 12-county preschool in-service program in Cookeville at the beginning of the 1969-70 school year. The music teachers, along with other cultural arts teachers, expressed interest in having more meetings within their subject matter fields and with project consultants, local school officials and the project staff.

In discussing administration of the cultural arts program, one music teacher expressed the desire for a local coordinator:

> Maybe what we needed was a local coordinator for the whole program to have held us together and be the one contact with local authorities. Within our school framework, things worked fairly smoothly and everything was done that could be done. Our principal, however, was unsure about the role we were to play in such things as in-service. My recommendation would be that everyone know as much about the program as possible. All should be in complete agreement on every phase of the program. A local coordinator would be recommended who is well versed in all federal programs as well as any new ones that might be added to our local system.

One music teacher recommended that all pupils in the first five or six grades be required to attend some unspecified cultural arts classes. Another felt that children should not be required to take music, art and drama, but be allowed to choose one of the three. She pointed out that all pupils are not talented in all three fields.

The feelings of the music teachers about the value of their program are well summed up by one instructor:

> Students who want to major in music, art or drama in college should have an elementary and high school background just as do the math or history majors. Music, art and drama also are important in the emotional development of the whole person. As some of the students often said, music may not teach them to add or get a job or be useful, but it can certainly make life more enjoyable and meaningful. Even if some of the students do not like music, art or drama, they should not be totally unaware of everything concerning (these cultural fields).

Concerning the impact of the program, all three music teachers spoke of adding fun and enjoyment to the pupils' school day. They stressed pupil growth in thinking and evaluation plus movement away from rote learning, as well as broadening children's understanding of music. Some sample comments:

> The most perceptible influence on the attitudes and feelings of the students was a pleasurable music class experience which made school a little more fun, thus cutting down a major inhibitive factor to learning.

> One boy told me he would just quit school and go on strike if there were to be no music, art or drama. Some of the teachers are beginning to ask for my lesson plans and ideas because they want to do as much as they can to carry on the music program I have started. The students have found there is more to music than singing, and I feel they know more about what makes music and the part they can play in it. Their outlook has improved over the three years, and they realize now that there will be a void in their school life without (music).

The teacher at Cumberland Elementary School polled sixth, seventh and eighth grade students on their feelings about the cultural arts program. To the question, "Do you think music should be offered in school next year?", 156 sixth graders said "Yes," and only four said "No." Of the seventh graders, 162 favored offering music and 12 were opposed. In the eighth grade, 159 answered affirmatively, while only 23 were negative. To the question, "Do you feel that the cultural arts program has helped you?", the answers were as follows: sixth grade, 151 yes, 9 no; seventh grade, 156 yes, 17 no; eighth grade, 139 yes, 43 no. To the question, "Did you learn very much in the cultural arts program?", 152 sixth grades said "Yes" and only 8 snswered "No." In the seventh and eighth grades, respectively, 148 and 137 answered "Yes" while 25 and 45 said "No."

The music teachers were asked for suggestions to improve existing programs and for building new programs. Some of their replies are as follows:

*Limit class size to about 25 students.

*Use a team of drama, art and music teachers to work in block of time, emphasizing interdisciplinary cultural and academic programs.

*Expose students to many experiences to broaden their knowledge, including field trips, nature walks, and cultural events.

*In-service training for all teachers in new techniques and practices in creative teaching and the cultural arts.

*Student involvement in planning the music program, selection of teachers at the high school level, and some independent study in the creative arts.

*Either sufficient classroom space at each school or an adequately equipped mobile unit which could be moved from one location to another.

*Adequate instructional materials, including relevant series of music textbooks, and adequate budgets for materials and supplies.

*Exposure of pupils to live music performances by outside groups of artists.

*A yearly plan of instruction flexible enough to suit student interests. Included should be a workbook on music fundamentals geared to the student's level of understanding.

*If personnel in such an innovative program changes, incoming teachers should have interviews with outgoing teachers or principals to become acquainted with the program as it exists so they will be aware of the musical backgrounds of the students.

*In junior high school, a general music course should be required of all students for one year, with elective courses available in special areas for the remaining two years.

*Employment of teacher aides with musical ability.

*A series of several short classes during a week rather than one long class period.

*A budget of approximately $500 a year for materials and supplies.

*Cultural arts teachers could be used to lead a workshop-type in-service program for classroom teachers so that an innovative program would be understood and utilized by all teachers. Areas of emphasis in such a teacher training program should be on materials to take back to the classroom and use and on techniques in the teaching of music.

The complete reports of the Title III ESEA music teachers from which this summary was prepared are on file as an appendix to the final report of

Project Upper Cumberland, as are the individual reports of the art and drama teachers.

DRAMA

The reports of the three drama teachers involved in the Title III ESEA cultural arts program parallel those of the music teachers in many ways, such as stressing the need for adequate orientation of both new Title III personnel and of the teachers with whom they are to work when an innovative program is begun, the necessity for adequate facilities and funds, the difficulty in evaluating the effectiveness of such a program, and the need for adequate direction while at the same time allowing enough flexibility and individual freedom that each teacher can make the most of his individual situation.

Two of the three drama teachers were with the Crossville program during its entire three years. They were Mrs. Mary Crabtree, Crossville Elementary School, and Mrs. Eileeen Simms, Cumberland County High School. Miss Barbara Kuess was drama teacher at Cumberland Elementary School the first two years of the program and was replaced by Miss Judy Brown the third year.

Miss Brown, as did the two music teachers who entered the program after it began, emphasized the need for some kind of continuity between incoming and outgoing teachers. It seems especially important that lesson plans used by each teacher be filed so that new instructors have some idea of what has gone on before.

Within the broad goals of the project, each drama teacher developed her own objectives, in keeping with her school and the ages and needs of her pupils. Objectives at the elementary school were to help children formulate their own ideas and to give them the necessary confidence to communicate those ideas. A principal objective at the middle school was to help students develop their creative ability. At the high school, where drama took the form of an elective course in theater arts, objectives were pupil self-expression in an open atmosphere, development of the students' abilities, increasing their understanding of values, meanings and purposes; aiding them to achieve some measure of success, and encouraging them to express their feelings.

All students at the elementary and middle schools were required to take drama each week. Five classes in the theater arts were offered at the high school, with a total enrollment of 135 during the third year of the program. The drama teacher at the elementary school had no classroom of her own but, as did the music teacher, went from homeroom to homeroom, sometimes as a team member and sometimes individually, for her classes. The drama students at the middle school used the school auditorium as their "classroom." Facilities were probably best at the high school, where a large classroom and some special equipment were made available.

The drama teacher at the elementary school initially had approximately 950 pupils per week, meeting 27 classes with 35 to 43 children in each. Each child had drama for one hour a week. The teacher had five class periods for three days a week and six periods the other two days. Class size decreased somewhat during the third year of the program, but otherwise conditions remained about the same during the entire three years.

Drama at all three schools was taught not with emphasis on formal stage presentation but as a means of developing the individual child. Specific objectives of the creative dramatics program at the elementary school during 1969-70 were scheduling activities related to the basic curriculum, including such subjects as language arts, social studies, and science; reinforcing previously learned techniques in rhythm, movement and characterization; providing many experiences in story dramatization, and improving children's ability in analytical, critical and elaborational thinking. In the middle school, the creative approach to dramatics lent itself to the use of role playing techniques in attacking fictitious and realistic personal problems. Students also were encouraged to understand the difference between fictional and real-life situations and between serious drama and comedy.

The teacher tried to help her students understand the advantages of studying dramatics and the fine arts. In the same vein, students at the high school were given an opportunity to attend plays given each Friday by drama classes. A noticeable improvement in audience behavior occurred during the project period.

The dramatics program at the elementary school evolved in this manner: 1) In 1967-68, the development of the child's awareness and sensitivity was stressed. 2) In 1968-69, objectives focused on specific dramatic goals, with emphasis on thought and concentration. 3) In 1969-70, emphasis was on the use of previously learned dramatic skills in curriculum-related activities.

The middle school program emphasized development of students' imaginative powers and expansion of individual potential for creative thinking and expression. This approach included creative use of the five senses and development of expressive faculties to help students communicate better. Pantomime, improvisation, movement exercises and the spontaneous playing of real-life situations were some of the techniques used. Music also was used when appropriate to help stimulate student responses.

Classes were set up on a problem solving basis. A scene's purpose might be the creation of a mood or emphasizing use of one of the senses. After each scene, the entire class was asked to criticize the work of the performers, answering such questions as: "Did they fulfill the purpose of the scene?" and "How well did they do it?"

The drama teachers used many self-developed materials for stimulating dramatic experiences, such as pictures, poems, stories, properties, costume pieces and music. A comprehensive list of books and records particularly useful in beginning a creative dramatics program in an elementary school is included in the appendix to the 1969-70 Project Upper Cumberland report to the State Department of Education or can be obtained from Mrs. Mary Crabtree at Crossville Elementary School.

Dr. Barbara McIntyre of Northwestern University was especially helpful as a drama consultant to the three cultural arts schools. Dr. McIntyre was instrumental in helping develop the emphasis on creative classroom dramatics followed in the program rather than on formal stage plays.

All drama teachers, as did the other cultural arts teachers, stressed the

difficulty of evaluating in objective and specific terms the effects of their program on Crossville school children. Most felt that evaluation of their kind of program must be done subjectively, utilizing feedback from students, teachers and parents. At the same time, as one teacher noted, it is difficult for those not knowledgeable in creative dramatics to evaluate what is taking place in such a program. As one drama teachers wrote:

> It has become increasingly difficult to verbalize in regards to the effects of this program. It has been described time and again. Unfortunately, drama does not leave a picture behind to be compared with an earlier work. We can only compare the child to his earlier self. A drama teacher is not a psychologist, yet whe claims many accomplishments in terms of her original (humanistic) objectives. Positive results with the program are shown in the improvement in students' verbal ability, vocabulary, and self esteem, as well as freedom of movement and ability to appear before groups. Self expression in these pupils is developed to a high degree in comparison with other pupils of the same age. The amount of pupil interaction has increased and individual students seem to benefit in varying degrees, but all display more confidence in themselves.

As previously noted, there seemed to be good opportunites for team teaching in drama and music classes, perhaps because there was a natural and desirable tendency to work together on those musical and drama productions that were staged for the public.

A serious weakness in the entire cultural arts program, which is often referred to in reports of all nine teachers and alluded to even more frequently, was the lack of specific, behavioral objectives for the program, a lack of planning on the part of project and local authorities before the program became operational, and a failure to orient both the new Title III ESEA teachers and veteran faculty members in the schools to which they were assigned about purposes and procedures of the innovative program. This no doubt was partly caused by the late funding of the project and by the serious lack of time between the funding date and the beginning of the school year when the art, drama and music programs were to be begun. The weakness is pointed up in this statement of one drama teacher:

> If there were any orientation, I was not aware of it. I was hired two days after school began and met classes two days later. I was given no instructions or recommendations in my department. In fact, I was told by both local and project people that they did now know just what I was to do, other than meet each of the 27 classes once a week. I do not say this critically. Few areas are accustomed to creative drama as a classroom tool. It was a baptism by fire. Certainly, we cultural arts teachers were presented rather poorly to the faculty. The burden seemed to rest on us to prove that we would not be a bother. It took many months to wear down the resistance to our program, simply because we caused interruptions. Eventually, the classroom teachers got accustomed to us and were able to evaluate our work with their children. I would recommend a session resembling a mini-workshop during the first in-service days that would permit the drama teacher to stimulate

> interest in and explain (her) program to the classroom teachers. Needless to say, we should have been presented as a blessing, not a burden.

With the benefit of hindsight, it appears that the cultural arts program should have been begun on a pilot basis during the first semester of the 1967-68 school year. Instead, a full-scale program attempting to touch all children in two of the schools and interested students in the high school was started. A pilot program would have enabled all the cultural arts teachers to work out scheduling problems, formulate their individual objectives, confer with consultants shape their programs, and relate what they were doing to existing curricula and faculties. It also would have given project and local officials time to familiarize themselves with the purposes and philosophies of Title III ESEA and to transmit such information to teachers taking part in the innovative cultural arts program.

There were different ideas about the scope of a creative dramatics program. The elementary school teacher felt that all children in the lower grades, with the possible exception of first graders, should have creative dramatics as part of their basic curriculum. The middle school teacher said that drama should primarily be an elective subject for junior high students and, if required of all students, should have no letter grades.

Other recommendations for implementing similar programs were:

*A coordinated program covering grades 1-12 to prevent breaks in progression and overlapping.

*Adequate time for evaluation and dissemination, if these duties are to be required of Title III ESEA teachers.

*Opportunities to visit other programs and talk with those in the same field.

*Centralization of art, drama and music programs with shared facilities and materials. Coordination of these three programs was seen as desirable by several cultural arts teachers.

*Adequate facilities and equipment, including at least a modest stage, a minimum of lighting equipment for public performances and storage space for costumes, properties and audio-visual equipment.

*Qualified teachers who, if possible, would be both educators and professional theater persons.

*A classroom which can be darkened and have some simple types of lighting.

"One teacher noted that something needed to be done to add flavor and a certain amount of illusion to a classroom and that lighting is more important than a stage in this respect."

*Audio-visual equipment such as 16 mm. projectors, audio tape recorders, and videotape recorders and playback equipment. This would be most helpful in dramatics instruction.

*An avenue for ready communications with school authorities. The program must have the support of county and individual school administrators.

Note: A curriculum guide for theater arts I and II in high school was developed by Mrs. Simms during the Title III program. She was assisted in this by Thomas P. Cooke of the University of Tennessee. The curriculum guide is included in the aforementioned appendix to the final Project Upper Cumberland report or perhaps can be obtained from Mrs. Simms at Cumberland County High School, Crossville.

ART

The art programs in the three Crossville schools were similar in many ways to the music and drama components already described. All children at Crossville Elementary School and Cumberland Elementary School, the middle school in Crossville, were required to take art each week, while the subject was offered at Cumberland County High School on an elective basis. There consequently were many space and scheduling problems at the first two schools but more control over these factors at the high school.

Mrs. Thelma Sorrell and Mr. Joe Ed Hodges were with the cultural arts program all three years at Crossville Elementary and Cumberland County High, respectively. Miss Nancy Tucker taught art at Cumberland Elementary School during the last two years of the Title III project.

At the beginning of the cultural arts program in 1967, the three art teachers established two long range goals: 1) "Visual sensitivity--To help students become aware of the beauty that surrounds them in their everyday lives. Students must be taught to observe and be aware of visual beauty." 2) "Creativity--To help students create beautiful things. Creativity comes only through participation. From having created something oneself, with varying degrees of success, one is much more able to appreciate beauty that others have created."

Activities aimed at achieving these goals and the specific objectives of different instructors varied. In the elementary school, they included making pictures with paint, crayon, chalk, or cut and torn paper; printing and stenciling; making puppets, paper and cardboard toys, masks and decorations; modeling figures from clay and paper pulp; such crafts as carving, stitchery, and weaving; making simple booklets; and introducing elements of art appreciation through displaying reproductions of fine paintings, sculpture, decorative arts and nature.

Main objective of the first year's program at the middle school was to develop an understanding of design, composition and organization. Later, as has been noted, crafts were introduced, to be followed by activities emphasizing visual perception and self-expression. The final phase of the program dealt with art in three-dimensional form. The teacher felt that art is a whole way of life and that students should be helped to realize that art exists not only in painting and sculpture but also in the arrangement and decorations in individual homes, factories, stores and streets. In this connection, students made architectural plans and designs for cities.

The high school art program began as five classes in first-year art. During the second year of Title III ESEA, the high school offered three classes of first year art and two of second year art. By the third year, the high school offerings had progressed to two sections of first-year art, two of second-year art and one of third-year art. This procedure allowed some students to build a major in art. The decision to offer courses in such a sequence was made by the art teacher, with the tacit approval of local school administrators.

The curriculum for the three-year sequence was cumulative as well as sequential, based on a philosophy of sending visual messages (the art work of the students) and receiving visual messages (exercises geared to analysis and appreciation of art).

Framework for the entire high school art sequence was built on the basic elements of art structure: line, color, form, shape, texture, composition and space. Every lesson had one or more of these basics as its foundation. Most instruction took place in the classroom, but other situations were used, such as sketching downtown buildings.

It was found that the junior high school art students were at an in-between age: old enough to learn complicated art procedures but having a short attention span. It was recommended that, with this in mind, a junior high art program be set up to help students get the greatest possible feeling of achievement without long, laborious effort. Such a program could be divided into six areas: crafts, painting and drawing, print making, commercial art, three-dimensional art, and environmental design.

An art program necessarily needs more instructional materials and supplies than some other forms of instruction. During the third year of the cultural arts program, Cumberland County made available to the art program the following sums for materials and supplies: Cumberland County High School, $1,250; Cumberland Elementary School, $1,017; Crossville Elementary School, $1,200. In addition, some bills were paid from local school funds, and during each of the three years of the program, interested citizens in the community donated about $800 for the high school art classes.

Title III ESEA furnished a college consultant for the art program during the project's first two years. Reduction of funds forced elimination of the consultant from the project budget during the third year. All the art teachers felt that consultative help was needed, especially in formulating new ideas, methods and approaches to art instruction; understanding the philosophy behind such instruction, and identifying sources of materials. The suggestion was made that the teachers themselves should have been allowed to choose their own consultant rather than having him named by project administrators.

Publications recommended for those interested in beginning an art program were Emphasis: Art by Wachoeviak and Ramsay and such journals as School Arts and Arts and Crafts. The art teachers concurred with other cultural arts teachers in judging the subjective evaluation of a team of visiting educators during the program's first year to be more useful to them than the test-oriented evaluation of the second year. The nine Crossville teachers also agreed that an objective evaluation of their kind of program is extremely

difficult if not impossible and that behavioral objectives in the cultural arts would be difficult to write. As one teacher noted:

> It is the teacher's observation that both local and project objectives have been successfully met, as far as the students' work is concerned. To what extent connot be answered, but case after case of profound effect on students could be listed. From the view at the teacher's desk, day after day, there was certainly evidence of success hundreds of times. Students generally have become more open, but they still are not inquisitive or self-directed to a large degree. The students demonstrate increased appreciation and a desire for more courses. After graduation, former students indicated that the art program had opened new horizons to them and had aided career delineation. Three students have gone on to study art elsewhere.

A teacher not in the cultural arts program wrote of its effect on Crossville Elementary School pupils:

> As one looks back and ponders the effectiveness of the program, one cannot forget the difficult situations and surroundings that existed. The art room itself has evolved from an eyesore to a beauty spot. Its beauty has spilled over into the classrooms, hall, library and dining room. It has been a program that held something for everyone. Teachers have learned new teaching techniques. Parents have watched with interest and shared in joys of work well done. But the children who participated are the one who have gained the most. They have reached plateaus and glimpsed visions that invite continuous exploration. They have known the joys of success and the sweet satisfaction of creating "masterpeices." We, the adults, will not judge them by their finished results alone but also by their growth and development in creating and inventing.

One recommendation from the art teachers about evaluation was that, for similar programs, first-rate art educators such as Frank Wacowiack or Edmond Burk Feldman of the University of Georgia be secured to advise Title III personnel and to make operational evaluation of the program.

The value of individual effort by Title III teachers in dissemination of information is indicated by the large number of published articles on the art program, many of them resulting from initiatives of the teachers themselves. The high school art program, for instance, has been discussed in at least six national publications, as well as The Tennessee Teacher, Tennessee Conservationist and the Nashville Tennessean Sunday Magazine. The art teacher at Crossville Elementary School conducted at least eight in-service workshops for teachers in five Upper Cumberland counties and has been invited to another in the fall of 1970.

It was recommended that visits from educators outside the system should be for more than one day and should be very carefully planned. As one Crossville art teacher said: "We did not plan well enough for our visitations. We were too preoccupied, of course, with teaching. Visitors were short changed. To get other educators interested in art, the art teacher must take the time (and

it takes a lot of it) to talk with each person individually and to explain. A patient and enthusiastic teacher can convince almost every educator of the value of training for beauty."

An excellent example of cooperation between teachers was that of the art and journalism teachers' at Cumberland County High School joining forces to produce the school's literary and art magazine, a highly successful creative outlet for students which received national notice for its quality and which was quite striking and professional in design.

On the subject of program administration, the art teachers had such comments as:

> Future programs should be so administered that it will be clearly understood what is expected and what is the chain of command. This should be standard school administrative practice in all areas.

All three art teachers agreed that a local coordinator for the cultural arts programs would have been very helpful and would have contributed to the best results of the total cultural arts component.

As a group, the art teachers felt that their subject should be required of children in grades 1-8 and then be made optional for those in high school, but they also strongly recommended that teachers in lower grades see not the 900-plus children with whom the Crossville Elementary art teacher worked each week but nearer the 300 to 350 recommended by national art education associations.

One encouraging aspect of the high school art program is the teacher's estimate that the program was accepted by 95 percent of the students as a valid field of study. The idea that art is for girls only or that boys cannot use a paint brush or a crafts tool apparently has passed. The majority of the students in the high school program were, in fact, boys and many were athletes.

SUMMARY

Several themes recur throughout all reports of the nine cultural arts teachers. They suggest some general conclusions which could prove helpful to anyone considering another Title III ESEA program regardless of its emphasis, whether cultural arts or something entirely different.

There should be adequate time for planning such an innovative program, and this planning should involve, if possible, the teachers, counselors and other educators who are going to work directly with the program, such as the cultural arts teachers in Crossville. Coupled with this planning perhaps should be time at the beginning of the project for Title III personnel to work with small groups of students in developing objectives and testing alternate strategies toward achieving those objectives. During this time, highly qualified consultants could be engaged on an in-depth basis to help shape the innovative program.

Central to the success and acceptance of an innovative program in a local school is the involvement of its entire staff in identifying needs which can be attacked through Title III ESEA and, if possible, in planning an innovative program. The very least that should be done for the faculty and perhaps the student body is to orient them at length and on a continuing basis as to the philosophy, goals and procedures of Title III ESEA. Needless to say, local system officials, from the superintendent and supervisor of instruction through other central office personnel and especially the principals of affected schools, should know what Title III ESEA is, what it is attempting to do, should understand the shortterm nature of the program and the hard choices that systems must make when Title III ESEA funds are phased out, and should realize the source of these funds and the reasons why their particular school system has been selected to participate in such a program.

It should be recognized that, in a three-year span, turnover of Title III personnel is almost inevitable and specific provisions should be made for orienting replacements about the backgrounds of their programs and what has occurred before their arrival. This last mentioned item will make necessary the compiling of adequate yearly records and their storage in an accessible place.

Educators who come into a Title III program should recognize the fact that they will be called on to do more than simply teach or counsel and that writing lesson plans, summarizing a semester's or year's work, typing evaluation reports and participation in dissemination activities are expected and required of them. If they are to teach full-time loads with little time during the school day for such activities, their salaries should be adjusted accordingly to compensate them for the special Title III duties.

Although an innovative program, by its very nature, often will have little or no local precedent, to the greatest extent possible those participating in it should be furnished a complete job description and should understand lines of authority and channels of communication.

In a regional project especially, lines of authority involving project administrators, central office personnel of participating school systems, and

principals and departmental chairmen of individual schools should be thought out and spelled out. Otherwise, a project may suffer from either too much direction or too little. One may be as undesirable as the other.

The financial contribution expected of local systems should be spelled out in the project proposal and agreed to by all parties, and where possible Title III personnel should be given annual budgets for materials and supplies.

It should be recognized that the short term nature of Title III ESEA programs will consititute a morale hazard for participating educators unless there is a firm understanding that they will be retained in their same or similar capacities at the end of the innovative project.

EVALUATION QUESTIONNAIRE

Nowhere do we have a concise description of Title III programs that can be distributed to interested persons. As a group of model programs, it appears that some residual should be left in affected counties and also be available for those planning similar programs in other areas.

Instructions:

Please prepare concise and definitive responses to the following topics. Do not restate questions. The expected number of words will appear in parentheses after each topic. Write in the objective third person. Your responses should be typewritten and double spaced. Mail your completed responses in the enclosed envelope prior to June 15. On June 19 at 9 AM, plan to meet at the superintendent's office in Crossville for individual meetings to further discuss the topics. We may be involved for the entire working day. In the event you cannot meet June 19, we will have an alternate date of June 22 at the same location. You may be required to further refine your report in the remaining two weeks of June.

1. Program Description (1000 words).

Describe your program (at your grade level) including your original local objectives, materials, content, budget, operational changes you have made during the past three years, projections for continuation in both optimum and skeletal form. Set up new, realistic goals for such a program as yours. What types of behavioral objectives are possible for a cultural arts program (objectives that can be measured in terms of specific achievements by students)? Estimate the minimum budget needed for supplies and equipment.

2. Consultants (100 words).

Who were your consultants? How were they used? Give your impressions of the value of such consultants. What, optimally, have consultants done to benefit your program?

3. Professional Travel (100) words).

Describe the dollar amounts and uses of professional travel. What was the value to you and more specifically to your program and your school? Did you effect any program changes as a result of your travel? Provide recommendations for future Title III ESEA programs in terms of dollar amounts and usage of such travel opportunities.

4. Evaluation (250 words).

Describe the evaluations of the program in terms of your own perceptions. How could it have been more effective? What was your role in planning and carrying out the evaluation? What changes in your functioning or your program resulted from the evaluation? To what extent have original objectives of your program (both project objectives and local objectives) been met? What are your recommendations for future evaluations of similar programs? What should your role be in evaluation?

5. Dissemination (250).

Describe means of dissemination of information at the local and regional levels (visitations, publications, programs, etc.). Include your perceptions of effectiveness of such procedures and make recommendations for more effective techniques and procedures, especially in visitations. (How do you get other educators interested in what you are doing? How do you enlist support of community, school board and county court?)

6. Cooperative Efforts (150 words).

Describe any team teaching efforts. Evaluate such efforts. Recommend possible cooperative or team teaching efforts. Describe your role in inservice meetings and its effect on cooperation among school personnel. How could teachers in other academic areas adapt techniques that you have discovered? What recommendations would you make for staff meetings or similar group activities, both within the cultural arts program and the county system--both procedures and subjects discussed? Would you prefer more meetings within your cultural arts faculty and your discipline, and with project staff?

7. Program Administration (150 words).

Describe your expectations and frustrations with local, county and project administrators. In what way would a local coordinator of cultural arts have affecte the program in your opinion? What recommendation would you make for future programs in terms of their administration? How would these recommendations relate to the standard school administrative practices in your area?

8. Orientation (150 words).

What provisions were made and what additional provisions would you recommend in orienting pupils and teachers to your programs? What provisions were and should have been made to orient new Title IIi teachers coming in after the program had begun? How much and what type orientation could you have used? What kind of structure would you have wanted in advance of the program? How flexible should programs have been? Who should initiate program changes? What is teachers' roles in change?

9. Personnel (150 words).

What training-experience-education-etc., would you recommend for effective staffing at your level? Would you recommend the use of local existing personnel or recruitment from the outside? Why? If you choose outsiders, what should be their fate at the end of the project?

How great a problem was the morale factor: supervision, working conditions, materials, project closing date, etc.?

10. Program Scope (150 words).

Should all students be required to be involved in a cultural arts program? Why? Would you feel certain program elements are more appropriate than others? What, why? How would you handle a cultural arts program to make an impact on the total school programs?

Would a pilot program of some sort have been effective program kick-off? If so, what, where and how?

11. Impact (150 words).

a. In your opinion, what is the major impact of your particular phase of the cultural arts program on the feelings and attitudes of pupils and faculty in your school?

b. In your opinion, what is major impact of your phase of the program on your pupils' knowledge, awareness and approval of the arts?

12. In your opinion, how has your entire community been affected by the cultural arts program?

ART

Summary Statement

PROGRAM: The primary activities vary with the school and grade level. Appreciation seems to be emphasized in all of the programs and basic understanding of art fundamentals is required of all students, but in varying degrees. There has been some effort to show the relationship of art with other cultural arts areas and with the lives of the students through individual creativity. The elementary school program emphasizes appreciation in many forms; junior high school art study is primarily concerned with crafts, and the senior high program emphasizes artistic endeavors.

DIRECTION OF GROWTH: There is generally a more positive attitude displayed toward the programs and a greater involvement of all students in art activities. Performance has improved, as has the general understandings of line, design, color use and techniques. Appreciation of beauty in many things seems to have gained acceptance by some students.

PROBLEMS: The primary problem seems to be physical facilities, lack of space for classes and storage. The second most mentioned problem is lack of time for planning and setting up class projects and in scheduling sufficient time to carry out projects at the lower grade levels. Lack of understanding by students, teachers, school officials and parents of all of the aspects involved in an art program is reported. Self-direction and -control are seen as lacking at junior and senior high school levels.

Money for expendable supplies is limited or lacking in some instances and definite budget figures were not available during the final year, thereby proving to be an inhibiting factor during the last year of the program.

RECOMMENDATIONS:

Improvement in space for classes and storage.

Scheduling to allow for planning and time for special projects.

Sufficient funds for supplies.

Resource books and materials for students and teachers to use.

Consultant for planning, structure and philosophy at all levels.

Basic art elements and principles adapted to various grade levels.

Teachers' aid in publicizing the program as an essential part of the general school program.

An opportunity for teachers to observe programs in other schools and to discuss program innovations, progress and problems during these visits.

Integration of all cultural arts into one over-all program or block of time for increased effectiveness.

CREATIVE DRAMATICS

Summary Statement

PROGRAM: Primary activities vary with the school. Personal development and self-expression are emphasized at all levels. The feeling that drama is a form of communicating in many ways is prominent in grades 1-12. Individual and group activities and cooperation are stressed as verbal and non-verbal activities are used. This course of study is required of all students in elementary and junior high school, but is an elective course in high school.

DIRECTION OF GROWTH: Better communications seem to be a prime outcome; this includes vocabulary, self-expression and projection of ideas. Interpersonal relations seem to have become more effective, with a few exceptions, i.e. junior high school socio-economic group rivalry. Almost all students have shown some signs of advancement in self development as a result of their experiences, the degree varying with the individual.

PROBLEMS: Space is seen as unsuitable and/or inhibiting for dramatics work in all schools, with equipment being inadequate in some instances.

The heterogeneous grouping of students of widely disparent socio-economic and ability levels seems related to behavioral problems and group effectiveness.

Fractionation and isolation of the individual teachers in the cultural arts program from each other led to a lack of coordination of the diciplines in this general area. An over-all plan for grades 1 through 12 would eliminate duplication of activities and allow a more sequential development of the program.

RECOMMENDATIONS:

1. A specialist, who is both an educator and a professional theater person, to act as consultant at the county level: to give advice in planning, in over-all program development, and in-service training for classroom teachers.

2. Sufficient space, uncluttered and with storage room for equipment for free movement and physical expression.

3. Stage space availalbe for rehearsal and performance.

4. Coordination of drama program from grades 1 through 12 and coordination within each school of all parts of the Cultural Arts program (drama-music-art) to provide for carry-over and reinforcement.

5. Visitations to effective dramatics programs in other schools.

6. Basic budget, set in advance, with some flexibility and allowance for unforeseen costs.

7. Central storage of equipment used by all cultural arts teachers to increase availability and avoid unnecessary duplication of cost.

MUSIC

Summary Statement

PROGRAMS: Primary activities have been singing and listening, with some use of rhythm instruments. Music fundamentals are included in varying degrees in all programs. Some efforts to show relationships between music and other parts of the cultural arts program and general school program, and to the lives of the individual students, have been made in all three music programs.

DIRECTION OF GROWTH: There is generally a more positive attitude exhibited by students toward the area of music. Some basic understandings seem to be evidenced and performance has improved. Personal enjoyment of musical experiences seems evident from the comments of the students.

PROBLEMS: These seem to be in the general area of physical limitations: space, time, equipment. The music program and the cultural arts program are seen as separate entities, apart from the general school program, rather then as integrated into the total school experience.

There seems to be a general feeling that classroom teachers did not participate in these activities to a significant degree through lack of understanding and/or interest. This seemed to handicap continuation of musical activities in regular classrooms. The relationshop of music to various academic subjects, such as mathematics, physics, social studies and literature, was not used to broaden the students' horizons and heighten their interest in all fields.

RECOMMENDATIONS:

Designated room, with limited noise element, large enough to allow rhythmic activities and free movement. Storage space for equipment.

Classes scheduled to at least meet state minimum requirements and allow the music teacher a planning period and visitation opportunity.

Personnel selection alternatives:
More professional music teachers to ease the class load and permit time for work with individuals and special projects or programs.

Correlation and coordination of music programs on a county-wide basis. To include periodic meetings for exchange of ideas and information and visitaiton of music programs in other schools.

Workshop-type experience in cultural arts as in-service training for classroom teachers, to include use of equipment, materials, etc., for continuation of programs in the regular classroom.

Team teaching from second through eighth grades. Integration of music, art and drama programs is a strong possibility to show interrelation of cultural arts.

The use of 'live' performances to enhance the program and provide familiarity with broader aspects of program whenever possible.

Carefully selected teaching personnel, well-trained professional people whose prime interest is to teach music to children, who are capable of good public relations with faculty and parents, and who might serve as instructors in in-service training workshops.

TORRANCE TESTS OF CREATIVE THINKING
(Figural)

The Torrance Test of Creative Thinking-Figural has been administered near the end of each year during the three-year model program. Control groups were used during the second and third years of the project to establish criteria for comparison. Figural forms of the test were used because of an established lower functioning by Upper Cumberland pupils on verbally oriented tests. The tests are described in detail in the evaluation report of 1969.

Table 1 shows results of the current year's testing, using the Figural Form A which also was used in 1968. Scores also are presented for the Control School and for a third school that was operating a model guidance program. Neither of these two schools had any formal offerings in the cultural arts other than those activities provided by the regular classroom teacher.

Cultural Arts pupils in grades four through seven obtained scores that were near national norms. In general, these same pupils fall about a year or more behind national norms on standardized achievement tests. Pupils in the Control School performed at a lower level on two of the four subtests of the measure: Originality and Elaboration. Guidance School pupils showed highest scores on Fluency and Flexability subtests, but scored similarly to Cultural Arts pupils on Originality and performed at a lower level on the Elaboration subtest.

All of the pupils in the Cultural Arts sample had been exposed to a required sequence of courses for a total of three years. There appeared to be an increase in total test performance of grade five over grade four for the current year's testing program. After grade five, performance leveled off or dipped only sightly through grade seven. Performance of Control group pupils was fairly consistent over grades four-six and across the four subtests. Guidance School pupils showed fairly similar performance in grades four through six, although there was an increase in scores for grades five and six on the Originality subtest. Performance on the Elaboration subtest decreased slightly for the same grades. It appears that the Cultural Arts Program has provided a means of maintaining and improving creative thinking. The Control School, with neither cultural arts nor guidance programs, showed lower functioning and fairly stable performance in creative thinking.

Table 2 presents a statistical comparison of pupil performance in the Cultural Arts School as compared with the Control School. Pupils in the Cultural Arts School performed at a higher level than those in the Control School in creative thinking. In every grade, the Elaboration subtest was significantly higher in the Cultural Arts School. This subtest "reflects the subject's ability to develop, embroider, embellish, carry out, or otherwise elaborate ideas... High scores seem, among other things, to be associated with keenness or sensitivity in observation" (Torrance, 1-66, p. 75). Cultural Arts pupils in grade five had significantly higher Originality scores than those of the Control School. The Originality subtest "represents the subject's ability to produce ideas that are away from the obvious, commonplace, banal or established" (Torrance, 1966, p. 73). At the fourth-grade level, pupils in the

Cultural Arts School scored significantly higher than Control group pupils on both the Fluency subtest and the Elaboration subtest. The Fluency subtest represents an ability to produce a large number of responses.

Table 3 represents a statistical comparison of pupils in the Guidance School and those in the Control School. In almost every subtest at every grade level, the Guidance School pupils performed significantly higher on creative thinking than pupils in the Control School.

Table 4 represents a comparison of pupils' performance in creative thinking in the Cultural Arts School as compared with the Guidance Program School. The Guidance School pupils performed generally higher on the test of creative thinking than did pupils in the Cultural Arts Program. Most differences were significant beyond chance. One major difference is that, on the Elaboration subtest, Cultural Arts pupils functioned significantly better than the Guidance School pupils, indicating a greater sensitivity in observation.

A two-year longitudinal comparison was made for grades six and seven in the Cultural Arts School, comparing their performance two years previously on the Torrance Test of Creative Thinking. In both grades, there was no significant changes in the Fluency and Flexibility subtests. Originality decreased, but the decrease was significant only for the sixth grade when compared with their earlier fourth grade performance. For both grades six and seven, the Elaboration subtest showed significant improvement over the two-year period.

A one-year comparison of performance on tests of creative thinking is shown in Table 6. For grade six (1970), improvement in Fluency and Feexibility, noted over the two-year period, was highly significant (.01) when compared with the immediately preceding year. The Originality subtest, as was noted in the two-year study, was again significantly depressed. Grade five, 1970 (Table 7), showed improvement on all scales over previous performance. Differences were significant beyond chance on all but the Originality subtest.

The Guidance School, grade five (Table 7), showed performance similar to their scores in 1969 except in Originality, which was significantly depressed from their earlier performance. For grade six (Table 6), Fluency and Flexibility increased significantly over earlier performance, but Originality and Elaboration decreased (Originality decreased significantly beyond chance).

Control School performance showed Fluency and Flexibility increased significantly, with Originality and Elaboration decreasing, but not signicantly (Table 6,7).

In summary, Guidance Program pupils have demonstrated higher functioning on tests of creative thinking in comparison with pupils in a Cultural Arts Program and with a Control group having no enrichment program. Pupils in grade five, Guidance School, however, showed no significant improvement over their previous year's testing, and showed significant loss in Originality. Pupils in grade six, Guidance School, fared better, showing significant improvement in Fluency and Flexibility. At the same time they demonstrated a significant

loss in Originality. No significant change was noted on the Elaboration subtest.

Cultural Arts pupils in grades five and six improved significantly on their previous performance in Fluency and Flexibility and almost significantly in Elaboration (actually significant improvement for grade five). Grade six showed a significant loss in Originality, but grade five held their own and improved slightly, the difference not reaching statistical significance.

Control School pupils in grades five and six showed significant improvement in Fluency and Flexibility as did Cultural Arts pupils and Guidance pupils in grade six. Performance on Originality and Elaboration subtests did not change appreciably.

A definite conclusion can be drawn from the evidence: Cultural Arts pupils have consistently demonstrated gain in performance on the Elaboration subtest. This finding demonstrates the success of teachers in reaching one of their objectives, increasing students' awareness of the world about them, with resulting keenness in observation.

Guidance School pupils, while functioning at a higher level than pupils in other schools, have not developed in appreciably different ways. One would surmise that the guidance program would have little effect on creative thinking abilities. The Originality subtest showed the greatest loss, although functioning remained at an average level compared with norm groups. One might wonder about the effect of a Cultural Arts course or an emphasis in creative teaching with pupils such as these.

With results of this study, the cultural arts teachers might continue to reinforce students' "awareness to surroundings" but in addition develop originality. As a result of three years' experience, they have seen the need to coordinate their efforts and to insert their techniques and philosophies into the curriculum. If such were to occur, the pupils should develop even further in their capacity for critical thinking. Many classroom teachers in the Cultural Arts School are beginning to use bits and pieces of what they see happening in the cultural arts courses, and would probably be receptive to even more radical change if it were forthcoming. It has been apparent that Cultural Arts pupils have found the needed success experiences they have been seeking as well as a variety of means for self expression. The pupils have been better behaved and more cooperative. Perhaps the most important observation, however, is the look of enthusiasm and pleasure that many of the pupils have developed as a result of a relevant and meaningful program. Classroom teachers have noticed a greater openness in pupils, and have now, in this final year of the model program, come to know the source of the enthusiasm and welcome it into their school.

FINAL SUMMARY OF CULTURAL ARTS PROGRAM

A subjective evaluation of the Cultural Arts Program in Project Upper Cumberland was made by the students and by the special teachers involved in the program. Both positive and negative aspects of the program were discussed and suggestions for change were introduced. The general findings seemed to be an improvement in pupils' attitudes and skills, the relation of these areas of development to the individual lives of the students and a widening use of these specialized skills in other academic fields.

The primary objectives of the program seemed unclear to the majority of students and to some classroom teachers. This fault seemed to lie in the initial period of the program when guidelines were not sufficiently clear to delineate the basic, prime factors in introducing these subjects into the local school settings. Public relations with students, faculty and parents were not stressed to a sufficient degree; therefore, lack of understanding was a deterrent to full involvement in, and approval of, the Cultural Arts Program.

The physical problems of space, equipment and scheduling were menticned most by specialists, while personal interests, participation and lack of utility were emphasized by the students. Parents seemed to appreciate some of the special skills displayed by their children, but attached little importance to the cultural arts as a continuing part of their children's education.

Most classroom teachers displayed positive attitudes toward the expanded horizons of their students, but took no active role in the learning process. It was suggested by the cultural arts teachers that the classroom teachers might have learned to use these added approaches effectively as teaching tools, had they been more actively involved.

The administration at the individual school level was thought to be cooperative and positive toward the program. However, it seemed uncertain that the total program, as it is now organized and staffed, would be continued for another year. The stresses of bugetary considerations indicated that only parts of the program would be viewed as feasible to retain.

Student gains, as seen from the viewpoint of both students and teachers, were in the areas of communication, self-expression, self-confidence, mental growth and individual skills. Each student who participated in a written evaluation stated that he had grown intellectually to some degree. The degree was small in some instances and great in others, but all students reporting indicated some changes had occurred.

The specialists and classroom teachers who reported substantially verified the students' views and suggested that the gains were noticeable in both active and passive participants. The consensus of cpinion seemed to be that the gains were positive and long-range in nature, leading to enhancement and diversification of students' academic lives.

Table 1

MEANS AND DEVIATIONS FOR RAW SCORES AND STANDARD SCORES, TORRANCE TEST OF CREATIVE THINKING - FIGURAL FORM A (MARCH, 1970)

	Fluency		Flexibility		Originality		Elaboration	
	RS	SS	RS	SS	RS	SS	RS	SS
CULTURAL ARTS SCHOOL								
Grade 4 (N=30)	22.30	48.03	17.43	52.17	21.57	45.47	45.87	43.87
	(6.24)	(9.10)	(4.60)	(8.62)	(6.95)	(8.55)	(10.14)	(6.57)
Grade 5 (N=26)	25.38	52.54	19.23	55.50	26.42	51.00	54.23	47.50
	(7.14)	(10.19)	(5.02)	(9.29)	(6.95)	(8.33)	(18.96)	(8.17)
Grade 6 (N=18)	26.22	53.61	19.50	55.89	20.50	44.17	50.11	45.83
	(4.49	(6.52)	(3.95)	(7.48)	(5.62)	(6.94)	(18.67)	(8.56)
Grade 7 (N=24)	24.71	51.58	19.92	56.71	25,08	49.46	52.33	46.92
	(4.62)	(6.77)	(3.53)	(6.57)	(6.37	(7.83)	(18.92)	(8.81)
CONTROL SCHOOL								
Grade 4 (N=25)	27.72	55.60	17.60	52.60	18.00	40.96	16.60	29.76
	(9.82)	(14.01)	(4.95)	(11.20)	(7.55)	(9.30)	(9.07)	(4.59)
Grade 5 (N=25)	24.88	51.56	16.56	50.48	18.72	42.08	28.20	35.64
	(8.24)	(11.79)	(4.70)	(8.78)	(7.28)	(9.06)	(11.04)	(5.11)
Grade 6 (N=22)	24.95	51.73	18.64	54.36	19.59	42.73	24.09	33.77
	(5.26)	(7.60)	(2.98)	(5.49)	(4.47)	(5.38)	(11.71)	(6.19)
GUIDANCE SCHOOL								
Grade 4 (N=36)	37.08	68.94	22.89	62.03	22.75	46.72	31.50	36.72
	(5.18)	(7.26)	(4.80)	(9.08)	(8.40)	(10.22)	(18.81)	(8.41)
Grade 5 (N=23)	34.78	66.22	22.22	60.96	25.13	49.57	28.43	35.83
	(5.45)	(5.71)	(6.33)	(11.81)	(8.98)	(10.61)	(15.58)	(7.20)
Grade 6 (N=23)	36.22	67.78	24.56	65.43	29.56	55.00	20.13	31.78
	(6.02)	(8.43)	(3.93)	(7.24)	(8.99)	(10.50)	(5.24)	(1.70)

Table 2

A COMPARISON OF MEAN RAW SCORE PERFORMANCE BETWEEN THE CULTURAL ARTS SCHOOL AND THE CONTROL SCHOOL - TORRANCE TEST OF CREATIVE THINKING, FIGURAL FORM A, MARCH, 1970.

GRADE 4

	Cultural Arts School (N=30)		Control School (N=25)		t
Fluency	mean 22.30	sd 6.24	mean 27.72	sd 9.82	2.44*
Flexibility	17.43	4.60	17.60	4.95	0.13
Originality	21.57	6.95	18.00	7.55	1.79
Elaboration	45.87	10.14	16.60	9.07	10.88**

GRADE 5

	Cultural Arts School (N=26)		Control School (N=25)		t
Fluency	mean 25.38	sd 7.14	mean 28.44	sd 8.24	0.23
Flexibility	19.23	5.02	16.56	4.70	1.92
Originality	26.42	6.95	18.72	7.28	3.79**
Elaboration	54.23	18.96	28.20	11.04	5.85**

GRADE 6

	Cultural Arts School (N=18)		Control School (N=22)		t
Fluency	mean 26.22	sd 4.49	mean 24.95	sd 5.26	0.79
Flexibility	19.50	3.95	18.64	2.98	0.76
Originality	20.50	5.62	19.59	4.47	0.55
Elaboration	50.11	18.67	24.09	11.71	5.24**

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* .05 level of significance

** .01 level of significance

Table 3

A COMPARISON OF MEAN RAW SCORE PERFORMANCE BETWEEN THE GUIDANCE SCHOOL AND THE CONTROL SCHOOL - TORRANCE TEST OF CREATIVE THINKING, FIGURAL FORM A, March, 1970.

GRADE 4

	Guidance School (N=36)		Control School (N=25)		t
Fluency	mean 37.08	sd 5.18	mean 27.72	sd 9.82	4.75**
Flexibility	22.89	4.80	17.60	4.95	4.10**
Originality	22.75	8.45	18.00	7.55	2.22*
Elaboration	31.50	18.81	16.60	9.07	3.62**

GRADE 5

	Guidance School (N=23)		Control School (N=25)		t
Fluency	mean 34.78	sd 5.45	mean 24.88	sd 8.24	4.76**
Flexibility	22.22	6.33	16.56	4.70	3.47**
Originality	25.13	8.98	18.72	7.28	2.67**
Elaboration	28.43	15.58	28.20	11.04	0.06

GRADE 6

	Guidance School (N=23)		Control School (N=22)		
Fluency	mean 36.22	sd 6.02	mean 24.95	sd 5.26	6.51**
Flexibility	24.56	3.93	18.64	2.98	5.53**
Originality	29.56	8.99	19.59	4.47	4.57**
Elaboration	20.13	5.24	24.09	11.71	1.44

* .05 level of significance

** .01 level of significance

Table 4

A COMPARISON OF MEAN RAW SCORE PERFORMANCE BETWEEN THE CULTURAL ARTS SCHOOL AND THE GUIDANCE SCHOOL - TORRANCE TEST OF CREATIVE THINKING, FIGURAL FORM A, MARCH, 1970.

	GRADE 4				
	Cultural Arts School (N=30)		Guidance School (N=36)		t
Fluency	mean 22.30	sd 6.24	mean 37.98	sd 5.18	10.34**
Flexibility	17.43	4.60	22.89	4.80	4.48**
Originality	21.57	6.95	22.75	8.45	0.60
Elaboration	45.87	10.14	31.50	18.81	3.70**

	GRADE 5				
	Cultural Arts School (N=26)		Guidance School (N=23)		t
Fluency	mean 25.38	sd 7.14	mean 34.78	sd 5.45	5.03**
Flexibility	19.23	5.02	22.22	6.33	1.80
Originality	26.42	6.95	25.13	8.98	0.55
Elaboration	54.23	18.96	28.43	15.58	5.06**

	GRADE 6				
	Cultural Arts School (N=18)		Guidance School (N=23)		t
Fluency	mean 26.22	sd 4.49	mean 36.22	sd 6.02	5.75**
Flexibility	19.50	3.95	24.56	3.93	3.98**
Originality	20.50	5.62	29.56	8.99	3.65**
Elaboration	50.11	18.67	20.13	5.24	7.16**

* .05 level of significance

** .01 level of significance

Table 5

A TWO YEAR LONGITUDINAL COMPARISON OF MEAN RAW SCORE PERFORMANCE OF ELEMENTARY SCHOOL PUPILS IN A CULTURAL ARTS SCHOOL - TORRANCE TEST OF CREATIVE THINKING, FIGURAL FORM A.

N = 18	Grade 4 (March 1968)	Grade 6 (March 1970)	t
Fluency	24.89	26.22	0.10
Flexibility	19.06	19.50	0.48
Originality	27.89	20.50	3.39**
Elaboration	22.94	50.11	4.88**
N = 24	**Grade 5 (March 1968)**	**Grade 7 (March 1970)**	**t**
Fluency	25.96	24.71	1.24
Flexibility	18.96	19.92	1.20
Originality	27.08	25.08	1.20
Elaboration	32.67	52.33	4.50**

** .01 level of significance

Table 6

A COMPARISON OF GRADE 6 (March 1970) PUPILS MEAN T SCORE PERFORMANCE WITH THEIR PERFORMANCE IN GRADE 5 (March 1969) - TORRANCE TEST OF CREATIVE THINKING.

GUIDANCE SCHOOL (N=23)

	Pretest - Figural Form B	Posttest - Figural Form A	t
Fluency	61.13	67.78	3.34**
Flexibility	59.04	65.43	3.14**
Originality	82.78	55.00	6.54**
Elaboration	33.00	31.78	0.55

CULTURAL ARTS SCHOOL (N=18)

	Pretest - Figural Form B	Posttest - Figural Form A	t
Fluency	43.83	53.61	3.76**
Flexibility	48.17	55.89	3.06**
Originality	68.00	44.17	4.10**
Elaboration	42.44	45.83	1.31

CONTROL SCHOOL (N=22)

	Pretest - Figural Form B	Posttest - Figural Form A	t
Fluency	41.00	51.73	4.05**
Flexibility	42.55	54.36	5.97**
Originality	45.32	42.73	0.71
Elaboration	34.55	33.77	0.37

** .01 level of confidence

Table 7

A COMPARISON OF GRADE 5 (March 1970) PUPILS MEAN T SCORE PERFORMANCE WITH THEIR PERFORMANCE IN GRADE 4 (March 1969) - TORRANCE TEST OF CREATIVE THINKING.

GUIDANCE SCHOOL (N=23)

	Pretest - Figural Form B	Posttest - Figural Form A	t
Fluency	65.96	65.78	0.30
Flexibility	59.26	49.56	0.79
Originality	64.83	49.56	4.12**
Elaboration	34.04	35.83	0.87

CULTURAL ARTS SCHOOL (N=26)

	Pretest - Figural Form B	Posttest - Figural Form A	t
Fluency	40.23	52.54	4.90**
Flexibility	42.08	55.50	6.33**
Originality	49.50	51.00	0.53
Elaboration	33.96	47.50	5.57**

CONTROL SCHOOL (N=25)

	Pretest - Figural Form B	Posttest - Figural Form A	t
Fluency	37.72	51.56	5.02**
Flexibility	39.80	50.48	28.10**
Originality	42.60	42.08	0.14
Elaboration	36.24	35.64	0.21

** .01 level of significance

AN EVALUATION

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DEMONSTRATION PROGRAM IN GUIDANCE AND COUNSELING

* * *

1969-70

Submitted to

Project Upper Cumberland

June 30, 1970

by

William H. Baker

DEMONSTRATION PROGRAM IN GUIDANCE AND COUNSELING

PROJECT UPPER CUMBERLAND

For the three-year period, 1967-1970, a demonstration program in guidance and counseling operated in Cookeville Junior High School and Sycamore Elementary School, both in the Putnam County School System, Cookeville, Tennessee. The program was under the auspices of Project Upper Cumberland, a 16-county association, and was funded under Title III of the Elementary and Secondary Education Act passed by Congress in 1965. The Overton County School System acted as fiscal agent.

The junior high school had approximately 1,100 pupils in grades 7,8, and 9, with forty faculty members, whereas the elementary school had 265 pupils in grades 1-6 with ten teachers. Five counselors were assigned to the junior high school and two to the elementary school. Prior to the demonstration program, only the junior high school had a counselor, and he served in the dual capacity of counselor-assistant prinicpal.

One counselor worked with the primary grades and the other with intermediate grades in the elementary school. There was a coordinating counselor named for the program and assigned offices at the junior high school; two counselors were designated to work with the seventh grade and one each with the eighth and ninth grades.

These program goals were established for the three-year program:

1) To provide a model program of guidance and counseling at elementary and junior high school levels for emulation by other local educational agencies.

2) To promote research at the school level into pupil needs for curriculum development purposes.

3) To assist teachers and administrators in the more effective use of pupil data.

4) To provide children with greater opportunities to achieve insights to the world of work.

An evaluation at the end of the first year indicated that the program seemed to be meeting its professional objectives and was staffed with adequate personnel to fulfill its function in the school program.

The second year-end evaluation noted that the program had gained a greater faculty acceptance than was achieved during the initial year of operation and that the program continued to meet the rather stringent objectives developed at the outset.

Instead of using the multiple criteria employed in obtaining objective data during the first two years, the final evaluation utilized subjective viewpoints

and experiential information from individual interviews and group discussions with counselors at both the elementary and junior high schools. Additionally, the ccunselors at each school prepared a joint written statement describing the Title III program and its impact on the schools.

Counselors, consultants, and the director of Project Upper Cumberland determined at a meeting in November, 1969, that the desired purpose of the final evaluation would be to describe the counseling program, directions of growth, changes, and student progress, and to discuss the effectiveness of the three-year demonstration program from the point of view of experienced counselors.

In order to gather the data, tape recorded interview sessions were first scheduled with individual counselors, and group discussions were held later to review the interview summaries.

Generally, the counselors agreed that the program at each school had assisted pupils in assessing and understanding their abilities, aptitudes, achievements, interests, and educational needs; that the pupils at each school had been helped to understand their own behavior, their peer relationships, and the world of work; that the program had helped to establish better school-home relations; that the program was strenthened and extended through the appropriate use of nonschool community agencies; and that the program merited continuation after the expiration date for federal funding.

In seeking to help pupils achieve optimal development, the counselors used a variety of techniques, including one-to-one counseling; observation; group guidance; consulting with parents; home visitations; working with teachers, principal, and other members of the staff; interpreting the guidance program to students, staff, and community; anecdotal and cumulative records; case studies; role playing; interviews; tests, including measures of interests; conferences; problem-solving; referrals to community agencies; field trips; orientation programs; and scheduling-grouping procedures.

New principals assumed their duties at each school at the start of the third year. The junior high principal had previously served at the Sycamore Elementary School and was, therefore, familiar with the demonstration program. His successor had served in another county. A new coordinator was also named at the start of the third year to replace the program's original coordinator, who resigned. The newly named individual had served two years as counselor in the program at the junior high school. One of the elementary school counselors was moved to the junior high at the same time two new persons were named counselors in that school and a replacement was selected for the elementary school. It remained a duty of the coordinator to serve in a liaison capacity and to relay communications from one group to another. The new coordinator was responsible for many of the administrative and clerical duties that had been assigned to the previous coordinato although her administrative responsibilities at the junior high school were described as less varied than those of her predecessor.

During the third year, the guidance program at the junior high school was described at being somewhat more structured than in the previous two years. Group guidance was designated as a part of the language arts classes, and seventh and eighth grade counselors worked with large groups in 30-minute sessions within the classroom. In this way, the counselors were able to see and work with all pupils

each week on a regular basis. The counselors reported that the program had proven helpful to the pupils and that it had received teacher support. Counselors noted that they had an opportunity to get to know more students and to observe them in group interactions; however, they questioned whether the structured activity might sometimes deprive the counselors of the opportunity to meet specific needs of individual students.

Counselors at the junior high school reacted favorably to their experiences with individual counselees as well as to their experiences in group guidance. They were in general agreement that students in the seventh, eighth, and ninth grades had learned to look at themselves more objectively and to evaluate more effectively their educational, vocational, and personal-social problems. Referring to the number of self-referrals and the number of students who "dropped by" the office, they believed that the idea of the counselor had been accepted.

At the elementary level, the counselors experienced extended counseling contacts with a relatively small number of pupils; however, they indicated noticeable progress among the students in their understanding and acceptance of their own feelings, attitudes, and behaviors. Much of the work with groups was in a regular classroom setting.

Counselors reported changes in teacher attitudes and a willingness to accept the counseling program as an important part of the total school program. Teacher enthusiasm, an increase in referrals, and a willingness to offer constructive criticism and to ask for help with a classroom problem were cited as characteristics of the perceived changes in the junior high school. At the same time, counselors noted that they too had changed. In the final year, counselors were less idealistic in their relationships with teachers.

There was general agreement among the counselors that the demonstration program was supported by the principal at each school and by the Superintendent of Schools and his staff. On the other hand, it was noted that during the final year the program lacked adequate materials and supplies and that the elementary school counselors' facilities were inadequate for an optimum guidance program. Otherwise, there appeared to be no major conflicts or misunderstandings between the counselors, individual schools, county officials, and the project staff.

Although the guidance committees at each school had apparently been either inactive or ineffective during the first two years, the counselors noted that during the third year these committees contributed to a better understanding of the program and to better relationships between teachers, counselors, and administration. Planning and working with teachers was described as very beneficial to a sound program of guidance at both elementary and junior high school levels.

It was noted frequently in the interviews with counselors that the need for interpretation to the staff and to the community is a constantly on-going process.

In the area of research, counselors evidenced concern about what they termed the limited amount of research and the lack of time for adequate research activities The counselors assisted with the administration of standardized tests at both schools; opinion polls and student attitude surveys were utilized; check lists, inventories, and preference lists were completed; and curriculum development

studies were undertaken at the junior high school.

There was unanimous praise among junior high school counselors for the proposed addition of units on teen-age living for the 1970-71 academic year, an outgrowth of experiences in the demonstration guidance program. Enthusiasm was also evidenced because of the proposed addition to the curriculum of seventh and eighth grade exploratory units which will include French, journalism, drama, speech, vocal music, band, orchestra, industrial arts, nature study, humanities, and arts and crafts.

The counselors expressed appreciation for the services of and assistance from the personnel at Tennessee Technological University, and they praised the consultants who had worked with them during the three-year demonstration program.

The counselors at both schools devoted a considerable amount of time to a determination of the most important facets of the demonstration program. They did so in an effort to benefit from a self-evaluation and to summarize suggestions and recommendations which they felt would benefit others in planning and implementing a counseling program at the elementary or junior high school level.

Of primary concern to both groups was the lack of time for adequate planning prior to the start of the program. As a result, it was recommended that an orientation period for counselors and an in-service training segment for teachers be planned for a specific period of time prior to implementation of the program.

It was also emphasized that teachers should be involved in designing the counseling program and in setting up objectives for a particular school. It was the counselors' opinion that this type of involvement would more readily bring about needed support from the teachers. The counselors emphasized that much of the success of the program depended upon teachers' knowledge, understanding, and support.

Emphasis was placed on the recommendation that counselors employed in the program be professionally trained, that they meet State standards for qualification, and that they have teaching experience in addition to counselor training.

Community needs, background, and resources are important considerations in developing a program.

The role of the coordinator was described as essential to the program; however, the counselors in the demonstration program recommended that the coordinator's responsibilities be more clearly identified at the outset. Written job descriptions might be helpful, particularly during the initial stages of the program.

Another recommendation was that the coordinator and counselors be relieved of excessive clerical details and administrative "busy work."

Although the coordinator in this program apparently functioned effectively with offices in the junior high school, the counselors suggested that future programs might benefit from the coordinator working out of the school system's central offices.

The communication of program aims and objectives to the community, faculty, and students was termed very important. Dissemination of information should be carefully planned and systematically carried out.

Research is very important to the counseling program; therefore, it was a recommendation that research time be made available on a regular basis for all counselors. The school's testing program should be utilized as one of the counselors' research tools.

It was recommended that adequate office space be made available for each counselor and that a conference room be provided for the program participants; however, the counselors stressed their belief that trained personnel was more important than a plush office.

Specialists and resource persons should be utilized at all grade levels. Counselors should become acquainted with local government and private agencies, service organizations, industry, and civic groups and should call upon these organizations for assistance whenever desirable or needed.

The counselors recommended regular meetings of the faculty, staff, project director, superintendent, and other central office personnel. They also emphasized the need for a functioning guidance committee within each school.

Continuous attention should be given by the counselors to evaluation of the program.

Another recommendation was that the counselors continue to enroll for graduate classes; that they read current journals and periodicals; that they attend professional conferences, clinics, and state meetings; and that they visit other schools with similar programs.

During the third year of the demonstration program, there was a noticeable lack of supplies and materials for the counseling program. For that reason, the counselors recommended that careful consideration be given to budget needs and budget preparation, and that budgetary limitations be specified.

Favorable response was received from counselor-prepared orientation programs for students entering junior and senior high school. In addition to color slides, depicting typical junior high school scenes, the sixth graders at the elementary school were given a tour of the junior high school building. Ninth graders were taken to the senior high school for a special career day program. The counselors recommended that special attention be given to this aspect of student orientation.

Home visits by counselors and parent-teacher-counselor conferences were recommended as being important to the success of the program.

Student handbooks were developed for the first time at each school during the early stages of the demonstration program. Because of the success of this endeavor, the counselors recommended it be undertaken in any future programs.

It was also recommened that students be involved in activities and programs related to the counseling program or in cooperation with the counselors. For

example, elementary school pupils participated in field trips to business; junior high school students prepared hall displays on work opportunities and participated in a "tacky dress" day and in a "Speak Up for Freedom" forum.

The counselors in the demonstration program emphasized the need for study related to curriculum development.

Because the transitional period from sixth to seventh grade appears to be a significant adjustment period in the life of the adolescent, the counselors recommended that a counseling program utilize at least two counselors at the seventh grade level (more if enrollment justified them).

Another recommendation was that other schools should be invited to send counselors, teachers, and administrators to observe the counseling program in effect.

As they reviewed the program goals, which were outlined at the start of the program, the counselors were in general agreement that they had participated in a model program which had met most of the objectives and which had demonstrated the need for guidance and counseling in both the elementary and junior high schools. They expressed disappointment at the shortcomings but agreed that positive factors outweighed the negative in the program's total effectiveness.

In summary, the evaluation at the end of the three-year period revealed that professionally trained, interested, and competent counselors provided adequate leadership for the demonstration program. It was evident that the counselors at each school had made significant contributions to the total program through varied methods, programs, and activities. They are commended for their interest and succes. in helping students gain an understanding and acceptance of themselves and in assisting them to further develop their ability to evaluate objectively their present and future life.

It is also commendable that the elementary and junior high school counselors helped maximize the learning opportunities for all pupils within their respective schools, that they helped pupils and parents to know about educational and career opportunities and requirements, and that they assisted teachers and administrators in understanding the program and in more effective utilization of pupil data gathered during the three years of the program.

Whereas the program was developed and presented in its initial stages to the counselors by Project Upper Cumberland, it is noteworthy that the counselors were flexible enough to make adaptations based on developing needs and resources. Additional involvement of faculty members in the program could have added to its success. It would have been desirable for guidance committees to have been active throughout the life of the demonstration program. These committees could have assisted with program appraisal and adjustments, thereby aiding the total school program through cooperative planning.

A major purpose of any guidance and counseling program should be to meet the basic needs of the pupils: intellectual, social, physical, and emotional. As noted previously, the counselors at each school provided leadership in meeting

these needs by assisting in the areas of academic or educational planning, vocational exploration, and personal-social adjustment.

Although communication of the guidance concept and dissemination of information were classified as problem areas, the counselors recognized these as constantly on-going needs of any program. Perhaps more adequate communications could have been achieved had the guidance committees, involving faculty, students, administration, and counselors, been active. Understanding and cooperation could have been fostered had all segments of the school been involved in initial discussions relative to the role of counseling and to the overall plan as it affected the total school program. Nevertheless, the counselors are to be commended for their successes in interpreting the demonstration program to students, staff, and the community.

It is significant to note that, as the demonstration program is concluded, an important change in the curriculum at the junior high school has been approved for the 1970-71 academic year.

The counselors' evaluations of educational experiences and student needs led to the approval of courses titled Teen-Age Living for the seventh, eighth, and ninth grades. During a daily two-hour block of time, the counselors will work with structured groups in the special series. Counselors were also instrumental in securing approval for the addition of exploratory units for the seventh and eighth grades.

These curriculum developments are significant in that they illustrate again the importance of the demonstration program and its importance but to the total school program. They are further evidence of the success in meeting the objectives that were established at the start of the program.

Throughout the interviews and discussions during the third year of the program, counselors identified many of the successes, needs, and plans associated with their work. They elaborated further in special jointly-written summaries as the end of the school year. Their major recommendations, based on their observations and experiences in the program, are contained in this final report. As professionally competent individuals, they were willing to evaluate the total program and to share their evaluation with others who might be interested in a similar program for either the elementary or junior high school.

It is apparent that the experience of working in the demonstration program at the Sycamore Elementary School and at the Cookeville Junior High School was personally and professionally rewarding to the counselors who were associated with Project Upper Cumberland during any part of the three years, 1967-70.

EVALUATION

The Guidance and Counseling Program

Cookeville Junior High School

June 1970

Mrs. Eva Pearl Quillen, Coordinator
Mrs. Anna D. Coffelt
Mrs. Margaret Hale
Mrs. Wanda Slagle
Mrs. Love Weber

PROGRAM DESCRIPTION

For the purposes of this descriptive evaluation, guidance was defined as:

The services available to each student to aid him in

1. facilitating academic success;
2. achieving better understanding of personal strength and limitations;
3. identifying individual interests; and
4. planning for and attaining realistic goals.

In 1967, a model guidance program was initiated at Cookeville Junior High School, a school which previously had only one counselor who also served as the assistant principal. Five qualified counselors were placed in the school for the three-year duration of Project Upper Cumberland, Title III. One of the counselors was appointed coordinator, and the remaining four were assigned to specific grades; two counselors were assigned to grade seven because of anticipated intense needs of seventh graders. The counselor - student ratio was 1 to 200.

Objectives

The major objective of the Cookeville Junior High School guidance program was "to provide for the unique educational, social, emotional, and physical needs of the age group being served". The specific objectives to be met by the counselors were categorized in the areas of services provided by them. The Title III objectives were:

1. To provide a model program of guidance and counseling at the elementary and junior high level for emulation by other local educational agencies.
2. To provide research at the school level into pupil needs for curriculum purposes.
3. To assist teachers and administrators in the more effective use of pupil data.
4. To provide children with greater opportunities to achieve insights to their abilities in relation to the world of work.

Materials and Budget

According to the Title III plan, the county was to have provided for the facilities and materials used by the counselors.

Facilities were adequate; each counselor had a private office, and the coordinator was given a suite of rooms, including an office, a reception - work area, and access to the school health clinic. All offices were furnished with a desk, a table, chairs, and a filing cabinet.

The counselors were provided with the following materials and equipment:

1. Tests

   a. specimen tests for counselor's evaluation
   b. standardized intelligence, achievement, personality, and social tests and inventories

2. Career Kits

3. Dictionary of Occupational Titles and Occupational Outlook Handbook

4. SRA Guidance series booklets

5. Guidance Associates Sound Filmstrips and other filmstrips

6. Mimeograph stencils and paper

7. Other incidental supplies

8. Tape recorder

9. Sound-filmstrips projector

10. Movie screen

11. Typewriter

12. Mimeograph machine

13. Duplicating machine

14. Adding machine

15. Telephone, with two extensions

16. A part-time secretary

A definite budget was not provided for the counselor's discriminatory use; however, materials requested were usually received. Funds were restricted during the final year of the program in direct relation to new federal provisions for guidance and counseling.

Content and Operational Changes

The personnel and the structure of the guidance program were not changed in any way during the first one and one half years. During the latter part of the second year, the first personnel change occurred. For the last three months of the school year, the program had only one seventh grade counselor. Other changes occurred before or near the beginning of the third year. Personnel changes at that time involved; (1) the principal; (2) the coordinator; and (3) three counselors.

During the first two years of the program, the guidance services were provided

to students on a voluntary, individualized basis. During the third year, a time for group guidance was scheduled, thus involving every student in the program on a regular weekly basis. Examples of specific units for such large group presentations included:

1. Self-expression
2. Understanding Ourselves
3. Getting the Most Out of School
4. Techniques of Problem Solving
5. Exploring the World of Work
6. Looking at Our Future

Projections for Continuation

The guidance program at Cookeville Junior High School will be continued on what the counselors consider a minimum basis. Three counselors, one per grade, were hired for the 1970-71 year. A recommended minimum budget budget for continuation of the program would be approximately 1.50 per student per year. This amount does not include funds for salaries, registration materials, clerical assistance, telephone bills, stamps, or other essentials.

An optimum guidance program of one certified, masters degree plus, counselor for approximately 150 students, which is comparable to the pupil - teacher ratio, was recommended. Approximately $2.00 per student was recommended for use specifically in purchasing guidance materials to be used by students. In addition, each counselor should be provided with a tape recorder and an extension telephone.

The projected goals and objectives for the continuing guidance program were:

Goals

A. Optimum student use of Self-Appraisal Services

B. Optimum student use of Information Services

C. Optimum student use of Counseling Services

D. Optimum student use of Placement Services

Objectives

A. The student has identified his abilities and interests when he can plan realistically educational and occupational goals.

B. The student has become aware of the informational services available to him when he can and/or will refer to resources to discover needed information.

C. The student has been accepted by his peer group and himself when he can rate satisfactorily on diversified criterion measures which attempt to evaluate such acceptance.

D. The student has gained an awareness of placement services when he can identify or recognize those services available to him.

CONSULTANTS

The consultant at implementation was Dr. Edell Hearn, who recommended Dr. Sherwell Tolleson; both are from Tennessee Tecnnological University. Dr. Hearn continued to meet at intervals with Dr. Tolleson and counselors. Dr. Tolleson was replaced by Dr. John Flanders as evaluator - consultant during late 1967-68. Dr. Flanders continued through the final phases of the program.

Dr. Muriel Davis and Dr. Jaswant Khanna directed a workshop in which Title III counselors participated at Ramada Inn March 15, 16, and 17, 1968. The purpose was to better prepare counselors in future school roles and as co-trainers in a June workshop which involved Title III participants.

Dr. William A. Poppen and Dr. Charles E. Thompson, University of Tennessee, were consultants during a three-day workshop at the University of Tennessee in March, 1969. Eight hours of consultations involved four junior high counselors. Additional time was spent with Marianne Davis, Rule Junior High counselor, observing "on-the-field" behavioral techniques and reviewing processes of developing new programs at Appalachian Laboratory.

Putnam County Administrators, Title III Administrators, and Mr. Allen, Junior High principal, have also served as consultants. The benefits to the program were:

A. Consultants contributed to and guided counselors' individual and professional growth by offering constructive criticisms and sharing knowledge of effective working programs in other locales. Counselors were able to develop and project new ideas which might be implemented at Cookeville Junior High School.

B. Consultants refused to make decisions for counselors but encouraged them to greater endeavors--especially when goals had to be re-evaluated for discarded completely.

PROFESSIONAL TRAVEL

During the first two years of our program, a fund of $150 was provided for each counselor's professional travel. These funds were used in visiting the J. B. Brown School, Chattanooga; East High School, Nashville; Tennessee Professional Guidance Association conference in Gatlinburg, 1969; travel to and lodging expenses at the University of Tennessee during a three-day workshop; and travel to and lodging expenses at a guidance workshop in Nashville. The counselors found these experiences profitable in that they evaluated the successes of other professionals in the field of guidance, visited other existing guidance programs, and reviewed other published materials on guidance and counseling. The counselors made contributions to other professionals by sharing materials and ideas and by participating in activities during conferences and workshops.

During the third year of the program, funds were not available for professional travel. However, counselors continued to grow professionally by visiting schools and attending conferences at their own expenses. Therefore, future recommendations warrant increased funds for necessary travel, including visitations to guidance programs elsewhere, thus adding growth and reinforcement to the counseling program.

EVALUATION

The counselors felt that one evaluator doing continuous followup with counselors and administrators, and Title III officials could have strengthened the program.

A functioning guidance committee at the school would have given more depth to the initial organization and planning of the guidance program. The counselors felt that a teacher, student-council oriented committee was needed. Counselors should meet with the committee but would serve only as consultants or to assist in clarifying issues. It was recommended that each subject area group of teachers elect one representative to serve as a member of the guidance committee. It was further recommended that the student council furnish one student from each grade level to serve on the committee.

The counselor has accepted the role of a continuous evaluator throughout the three-year period. Great emphasis has been focused on changes in the individual's total behavior. As a result of evaluation of educational experiences and expressed needs, a change in curriculum development has been effected for 1970-71; a two-hour block of time will be used for seventh and eighth grade exploratory units, and counselors will work with structured groups during this block.

Counselors have served as resource personnel on human development, and as accurate media of communication to interpret academic progress or lack of progress to students and parents.

Although the ultimate objectives of the guidance program have been long range ones, evaluation has been based on certain aspects of student adjustment. Multiple criteria has been used to indicate the satisfactory solutions of personal, educational, and vocational concerns. The use of case studies, inventories, checklists, teacher rating of pupil attitudes, and comparative checks of pupil absences has indicated significantly positive results.

The counselors' evaluation for the third year of the program has supported to greater depth the professional evaluation for the first two years. The original objectives, both project and local, have been realized to a satisfactory degree.

Recommendations for future evaluations would include:

1. A more comprehensive guideline for evaluation.
2. Clarification of behavioral and attitudinal changes which are relevant to evaluation.
3. Production of findings that will furnish meaningful information to the public, students, and staff.
4. A continuous evaluation program.
5. Evaluation more related to curriculum development.
6. Wider participation of school staff.

DISSEMINATION AND COOPERATIVE EFFORTS

Parents, friends, and civic-minded citizens have asked many questions concerning the program at such places as the grocery store, on the telephone, and in social or civic group meetings. Informal or planned, dissemination occurred throughout the three-year program.

The counselors planned descriptions of the model guidance program and presented them to counselor-education classes at universities; area superintendents', principals' and supervisors' meetings; state guidance association (TPGA) conventions; classroom teachers' inservice meetings; civic clubs; the public, via radio, and parent-teacher association (PTA) meetings. Publications describing the model guidance program, such as The School Counselor, Mirroring Change, Junior High Relator, and articles in the Herald-Citizen, the Dispatch, The Nashville Banner, The Nashville Tennessean, and the Personnel and Guidance Journal, offered an opportunity for the public to become informed of the services available in the model program. Other mass media visually presented the program through the use of colored slides and televised films with commentary to inform viewers. The counselors were able to inform the community of the benefits of the guidance program through extensive use of referral agencies, such as county juvenile workers, health and welfare departments, doctors, mental health center, rehabilitation center, ministers, reading specialists, tutors, university staff members, and civic clubs. Visitations were planned so that the program could be seen in action, and invitations were open for anyone to visit throughout the three years; superintendents, principals, and counselors within the 16-county region were extended written invitations to visit during the second year.

The counselors were able to inform others of the program; however, in many cases, educators' interest was limited because of the cost involved or attitudes toward the program. Characteristic of the situation was the fact that few visitations occurred unless the invitations were written; however, university graduate students did frequent the school's guidance facilities and, in many cases, complemented the program with their own services.

RECOMMENDATIONS FOR DISSEMINATION

1. In-service days allow educators (superintendents, counselors, supervisors, and especially principals and classroom teachers) to visit the existing guidance program.

2. An observation room is recommended so that professional people can observe the counselors in action.

3. Establish a centralized guidance materials center and make provisions for students', faculties', visitors', and parents' use of these materials.

Cooperative Efforts

The seventh grade counselors have worked through the three years of the program as a team, because of the greater needs of students in transition from sixth to seventh grade. Orientation was an all-team effort in that both

counselors worked cooperatively with principals and sixth grade teachers of the feeder schools.

Eighth and ninth grade counselors have worked as teams in some counseling sessions, especially where both grades have been involved. The team technique has been used in visiting homes where there is a question as to how the visit will be received or because of the seriousness of the incident requiring the visit.

Counselors in the three grades have worked cooperatively with the juvenile judge, county juvenile case workers, attendance teachers, Health and Welfare Department workers, Mental Health Center, doctors, ministers, reading specialists, leaders of civic clubs, and others. The assistance for junior high students has been tremendous through referrals and working with these agencies. Some of these helps have been: eye glasses, fillings and extractions for teeth, medical examinations and treatment, follow-up by welfare and health case workers, aid in indigent homes in order for students to return to school, tutors in reading and math to keep students up with their classes, and referring emotionally disturbed students for help.

Special techniques used by counselors which teachers could use in their classrooms (some already have done so) are checklists on cheating; Force Field Analysis method of problem solving; methods of communicating feeling, attitudes, and ideas, such as "Speakouts," and "What My Country Means To Me," role playing in areas of social living, decision making, and assumption of responsibilities. Other recommendations might include a plan for the faculty to meet in large groups for general directions as to the task to be accomplished. Then, divide into small working groups (with a chariman or spokesman) for discussions. Results may be reported back to the large group or to the principal.

Counselors felt that the once-per-month meetings with project staff during the first and second years of the program were helpful in establishing new goals and clarifying old ones within the original objectives. Therefore, they should have been continued during the final phases of the program.

Any disciplinary action should be taken by the principal and then the student should be referred by the principal to his counselor for counseling.

PROGRAM ADMINISTRATION

The guidance program and the administration of it developed and matured with time. However, the lack of a qualified coordinator to supervise an in-service orientation or training seminar for counselors at the beginning of the program and to continue throughout the program reflected some frustrations among guidance personnel. Spontaneous assignments of counselors were made by the coordinator at the initial meeting of counseling personnel.

Due to the lack of specialized direction and full acceptance of the program by county administrators and the school staff, the counselors experienced feelings of inadequate communication and coordination.

Interpretations of the guidance program as it related to sequential activities and services at individual seventh, eighth, and ninth grade levels were not made available for evaluation and review by counselors and faculty.

Planning and organization (including written guidance duties of all school personnel--counselors, teachers, and principals) would have clarified positions, provided a basis for an operational evaluation, and presented overlapping of administrative and counseling duties. (Ex.: scheduling, absentees, and individual counseling). The coordinator served as liaison between administrators and counselors, but due to extensive clerical and record involvement, little time was left to coordinate guidance services.

Counselors have recommended that a qualified local director of guidance services be employed on the county level so that implementation of pupil services can be more effectively achieved. The hiring of a trained secretarial person was recommended so that this person could assume total responsibility for cumulative records and other clerical duties.

ORIENTATION

Crientation for students was provided by the following services:

1. Colored slides were carried to sixth graders in feeder schools and a handbook with school policies was given. Students then visited the junior high and toured the building.

2. Transfer students were interviewed and their classes scheduled. Afterwards, students were given a tour of the building and introduced to the teachers.

3. Ninth grade students visited the senior high school for curriculum orientation and were later assisted by their counselor in making educational planning.

4. Students were pre-registered and told of curriculum opportunities by the next grade-level counselors.

New recommendations for student orientation include:

1. Continuation of colored slides being shown; however, have all sixth graders visit junior high on the same day.

2. A follow-up of one or more parent nights to answer questions pertaining to curriculum services, rules and regulations, child development, and parent-child relations.

3. An organized "buddy system" so that new students will not feel "alone" during their first days at the junior high.

4. Students should be pre-registered and told of curriculum offerings by present grade counselor so that the counselor can better assist his own students with their future educational planning.

No formal orientation was provided for teachers or incoming Title III counselors, except that counselors were provided a monograph of the program. However, counselors experienced in the program were available for consultation when requested. The acceptance of the program was lacking because the program was superimposed on the school, and the teachers felt counselors were "over" them. Recommendations for future orientation of teachers include an in-service training of junior high teachers and counselors conducted by the assistant principal and covering rules and regulations, grading system, responsibilities, and code of ethics.

Programs should have been flexible enough to meet the unique needs of the situation and structured enough to provide direction. Changes should grow from the needs of the school, be recognized by teachers and counselors, recommended by counselors, and implemented by the administration.

PERSONNEL

The counselors felt that certain recommendations for personnel were necessary. Continued counselors' membership in the American Personnel and Guidance Association and at least one branch -- the American School Counselors Association -- was recommended. Continued education of the counselors at universities was recommended so that they may be informed of new philosophies and techniques and may continue their professional growth. Education of the local coordinator of guidance (recommended for the county level) should be at least a specialist of education, but preferrably should be a doctorate degree in guidance and counseling. Another recommendation was that the county employ a qualified, full-time school psychologist. Meeting of state requirements by all school counseling personnel was recommended as a minimum basis for employment.

The counselors' opinions were that the most qualified person, local or outside, should be chosen to fill any vacant position.

The morale of the counselors was found to be at a low ebb many times during the three-year period. Perhaps some of this feeling was due to over-anxiety and dealing with the negative rather than positive concepts. The counselors felt that the sensitivity training and encouragement received from directors and consultants was beneficial. However, administrative assignments tended to lower morale. The closing date of the project was a morale factor in that during the last month, the counselors were assigned many extra clerical and administrative duties and were expected to complete them as well as their evaluation, inventories, and usual guidance duties.

PROGRAM SCOPE

Guidance services should be introduced and made available to each student; however, after the initial introduction, counseling should be on a voluntary small group or individual basis. All students should be involved in some phase of the guidance program so that they may be made aware of guidance objectives, procedures, and services. Orientation of students, interpretation of tests, and dissemination of pertinent information would hopefully lead toward development of a better self-understanding, resulting in a more positive self-concept.

A guidance committee should be formed to insure a comprehensive program of guidance services. The committee should be composed of administrators, teachers, and students. Specific recommendations for the guidance committee were given in the section EVALUATION.

A pilot in-service program at the junior high school would have helped the program in that problems could have been anticipated and possibly worked out before the program actually became effective. The counselors felt that a two-week in-service training period involving all faculty members and including training in guidance activities and sensitivity to communication would have been helpful. The pilot program itself should have lasted for at least six weeks and should have included daily evaluation of services and attitudes toward the guidance department.

IMPACT

Students' attitudes and feelings have definitely pointed toward a more positive direction as a result of individual and group counseling; however, at this time, there is still a lack of understanding and communication between teachers and counselors. This attitude could, perhaps, be due to teachers' thinking of counselors as "being in charge" and feeling that counselors were usurping class time.

The students have been introduced to the use of the D.O.T. for locating information about the world of work. Career choices have been explored and educational and entry requirements have been studied in relation to those career choices. Students have shown more awareness of various occupations and their academic requirements as a result of exploring the career file. Check lists and questionnaires to all students concerning "What does the guidance counselor mean to you" made the students more aware of the counselor and counseling program.

Major impact of the guidance program on the majority of the students has resulted in a changing curriculum. This curriculum was planned to provide an exploratory area, based specifically on the expressed interests and concerns of students.

EFFECT OF GUIDANCE ON COMMUNITY

Because the students have become more able to communicate with better understanding, they have effected positive attitudinal changes within the home environments toward the total school program. The increased awareness and acceptance of the school program by parents has naturally developed into more active involvement in school activities. Parents have used school counselors for advice on educational as well as personal or family problems.

When counselors have felt limited in techniques and skills necessary to deal in depth with individuals, referrals were made to the proper person or agency. Bacause various agencies have been directly involved as referral sources, they have gained a more accurate knowledge of the guidance service. They have, consequently, recognized those services and have utilized them.

Total effects of the guidance program in the community are immeasurable. Though the counselors have discovered much room for improvement, they have also recognized many positive effects of the guidance program on the individual students involved, the total school program, and indirectly on the community itself.

EVALUATION

The Guidance and Counseling Program

Sycamore Elementary School

June 1970

Mrs. Sandra Horner
Mrs. Betty Jo McDonald

AN EVALUATION

The Sycamore Elementary School, grades 1-6, has been involved in a Title III ESEA Guidance and Counseling Program for the past three years. The program has had two full-time counselors, one for the primary grades and one for the intermediate grades.

An average of 265 students have been enrolled at Sycamore during these three years. There have been nine teachers including the principal who was a full-time teacher.

The objectives of the Sycamore Counselors were that:

1) The staff and community understand the purposes served by the elementary guidance program (at the beginning of the term) and the services to be provided by the counselor.

2) The counselors and staff develop a testing program around specific purposes designed to establish potentials, measure achievement, identify interests and aptitudes, diagnose learning problems, and understand personality factors.

3) The counselors, using specific training and skills, provide consultation on child growth and development with significant adults in order to facilitate the learning process.

4) The counselors provide counseling services and group process experiences for students on a self-referral and other referral basis.

5) Regular guidance meetings be held by all faculty to assess the total program, discuss innovational measures, and more clearly define needs.

Many and varied materials were used in this program. The basic texts used by the counselors were from the Ojeman series. There was a text for each grade level, grades 1-6. These were designed as teaching programs in human behavior and mental health. Other materials used were Eyegate filmstrips, films, books and records about Our Working World, SRA Junior Guidance Series and Better Living Booklets, What Could I Be books, professional books, and informational catalogs.

Much of the content was centered around human behavioral patterns. The world of work was another major theme. The content was flexible enough to encompass any area of guidance expedient or pertinent at any time.

Varied tests were used at the Sycamore School during these three years. The county provided all schools with the Stanford Achievement Tests and the Metropolitan Readiness Tests. Counselors also used the following tests:

SRA What I Like To Do
A Book About Me
California Test of Personality
Health Behavior Inventory
California Mental Maturity Test

Lorge-Thorndike Intelligence Test
Los Angeles Diagnostic Test: Fundamentals of Arithmetic
Gates MacGinite Reading Test

The program did not have an organized budget. Title III paid the counselors' salaries, which was their regular teaching salary plus $30 monthly for travel expenses. The county agreed to pay for supplies on request order. The program would have functioned more efficiently if a budget had been set for operational expenses. Title III did pay expenses for professional meetings during the first two years.

The counselors were free to use school equipment and facilities but not consumable items. The program experienced a deficiency in secretarial assistance, and the counselors had to use much of their time in clerical and routine matters that took away from counseling time.

Many operational changes were made at Sycamore during these three years. There were changes in counselors, principal, secretary, and teachers. The special interest groups (grades 4-5-6) were eliminated the last year. This was taken into the classroom by the teacher and correlated with basic subjects.*

Some realistic goals needed if a new program were to be initiated would include:

1) More orientation for teachers and students.
2) More small group sessions with teachers' consent.
3) A more workable guidance committee to help make decisions and assist in planning.
4) More specialists available when needed for abnormal behavior referrals.
5) A set budget for the guidance program from the school, county, and state.

An estimated budget might be $50 from the school, $100 from the county, and salaries plus travel expenses from the state.

During the first two years of the project, the program had professional consultants. The consultants were Dr. Ray L. Archer, Department of Guidance and Counseling, Tennessee Technological University, and Dr. Robert L. Mendelson, Department of Psychology, George Peabody College.

The value of the consultants was immeasurable. Without their help the program would have been severely handicapped. The counselors had not been trained in elementary guidance; therefore, the consultant helped to organize and start the program.

Due to a cut in the budget, the consultants were not available the last year. It would have certainly been of value if the program had retained them. Consultants are recommended for other guidance programs.

During the 1967 and 1968 school years reimbursements for professional travel and meeting expenses were made by Title III to the ESEA personnel. This included lodging, meals, transportation, and registration fees. Much value was gained from attending these professional meetings. New ideas were gained, and the

*Counselors organized "free study" periods during the first two years of the Title III program, during which pupils could read and write about anything which interested them.

program in Cookeville was strengthened. The program was in continuous change as new ideas were brought to its attention. The program was handicapped during its third year because no funds were set aside for professional travel. There should definitely be an amount of not less than $100 per year set aside for this purpose.

It is difficult to evaluate such a program as this immediately after it is completed. In terms of success, the program made the parents aware of the additional services available to them through parental interviews and home visits. Efforts were applied to meet individual, teacher, and student needs.

Very little planning was done with the teachers because of a lack of cooperation between teachers and counselors.

Individual counseling as well as group counseling was utilized which opened the way for better adjustment on the part of the student in coping with their problems and concerns. The expanded testing program was successful and may give base lines for future reference in achievement, social, and physical evaluations.

The program was much concerned with crisis and remedial work. There were specific cases where much effort was applied to help children who otherwise would have been neglected.

The program could have been more effective with more cooperative planning in carrying out the program on the part of all the involved staff.

A guidance committee was set up for the first time during the third year and was composed of the principal, two classroom teachers, and the two counselors. This was set up in order to have a more effective program.

Seventy-five per cent of the objectives have been met. The objectives not fulfilled were primarily concerned with teacher-counselor relationships. In future evaluations, similar techniques and procedures would be of value in evaluations. The counselor's role should be secondary in evaluations with an authority source having the primary role.

Many means of dissimination of information at Sycamore have been utilized by the counselors. Handbooks were devised and distributed at the beginning of each school term and were also provided for new students transferring to the school. The school had never had a school handbook before the Title III Guidance and Counseling pilot project began.

The participants, including both counselors and teachers, have made home visitations to approximately fifty per cent of the student enrollment. These visits were made as the need arose and follow-up was carried out to eliminate the problems encountered. Visitations on the part of the counselors to other local, regional, and state locations were made possible in order to obtain and disseminate information that would benefit the program.

Newsletters were published periodically giving timely information on local, county, regional, and state education that seemed to be of interest to students and parents.

The counselors feel that the handbooks, newsletters, and home visitations have been the most beneficial services that the guidance program performed during the three-year period. The home-school contact, with the parent-teacher-counselor working together, was very important.

The visitations into the home and meeting the parents in the child's environmental setting has given much insight into students' behavior at school. By visiting the home, the counselors feel that a more cooperative effort was put forth on the part of the parent, teacher, and counselor in working with children during the Title III pilot program.

The recommendation that would strengthen this part of the program is to allow more time for home visitations, possibly an entire day per week be set aside just for this particular thing.

Bringing community people into the school to discuss their occupations and hobbies has enlightened the community about the school and assisted in alerting students to the world of work and to possible avocations. The counselors set up the necessary arrangements for the visitors; during the last year of the program the principal extended the invitation to several of the people from the immediate community to be resource speakers in their vocational areas.

Field trips to various businesses were made with students who were chosen as winners for outstanding work or participation in guidance. Class trips were made with all students participating; however, these were made in conjunction with the classroom instructor, with the counselors assisting in whatever capacity needed.

The local press was most cooperative in dispersing information concerning activites in which the students were participants, and photos were made to accompany the news write-ups.

Other educational contests were carried out, and blue, red, and white ribbons were given to the students for their particular efforts. The faculty served as judges at various times and the interest demonstrated was in favor of this sort of endeavor.

The counselors in the Title III pilot program assisted in getting newsletters of the 4-H Club printed in the local newspapers. The counselors served on PTA committees for the first time during the last year of the Title III pilot program, as both counselors served on the membership committee. Programs with student participation were assisted by the counselors and teachers in planning and following through.

An effort to orient the teaching staff to the objectives, methods, and evaluation procedures of the Title III Guidance and Counseling pilot program has been a success to a limited degree. At the beginning of the program in the fall of 1967, there was no pre-planning time made available for the counselors and teachers to do the preliminary steps to carry out the program in a more functional and meaningful manner. As the pilot program is at the end of its third year, the counselors see a need for this most important aspect of the program. At the beginning of each school term there needs to be time set aside for an orientation program for the teachers and other staff members who work directly and indirectly

with the students. The counselors feel that this is the weakest link in the entire Title III Guidance and Counseling pilot program. The time factor was the reason why an oreintation was not available for this program. The teachers were immediately concerned with placement of students, ordering classroom materials, securing essential equipment and facilities. There was a feeling that time was limited and that there was not sufficient time for an orientation on Guidance. However, the teachers were given printed materials that were essential to the program.

It is recommended that an hour or more of in-service training be held with the teaching staff before school begins each year. This time should be devoted to guidance and counseling only--for becoming acquainted with the objectives, methods, and evaluation procedures which will be carried out; there is a need for short-range and long-range planning on the part of the teachers and counselors. This will bring about a better understanding of the staff involved, and rapport and cooperation will be more easily established.

Another recommendation is the setting up of systematic meetings with the Board of Education, Project Staff, Superintendent of Schools and his staff members, Coordinator of Guidance, and Guidance and Counseling Staff, in order to have a full understanding and agreement of what is to transpire by such a program.

There were many frustrations involving the administrative staff from the county central staff level; the most frustrating being that the lack of fulfillment of the agreement of taking the responsibility of the financial burden on the local level for the entire length of the program. Funds from the local school system should be set aside for whatever needs might arise. The county administrative staff should allot the local school this assistance if there is a need. There was some pre-ordering for the Guidance and Counseling program before the counselors were notified that they were being considered for their role in this program. The materials, fortunately, were wisely chosen and have been of considerable help during this span of three years. There has been no set budget, known by the counselors, that the counselors could use to plan the work of the program. Therefore, the plans for a special student, special groups, or large groups had to be adjusted, alternated, or abolished.

The local school had a turnover in principal and some of the teaching staff. The Guidance and Counseling Title III pilot program also experienced a change in staff. By these changes in staff occuring, many advantages and disadvantages were realized. As education is an ever-changing process on the part of students, parents, teachers, specialists, and others, the program functioned through the entire three years. The program has experienced success and failure, upsets ,and calmness, frustrations and assurance by all the changes which have taken place. The counselors feel that because of lack of sufficient funds, crowded physical and environmental conditions, lack of previous training in guidance on the part of the teachers and administrative staff, and a limited percentage of parents that did not become aware of the guidance aspects of the child, the effectiveness of the program has been somewhat diminished. However, the basic necessities were made available for the program;existing physical and social conditions were adjusted to by the counselors quite effectively; teachers on the whole tried to cooperate with their limited training in guidance, which consisted of classroom observance and hardly any awareness in testing and evaluation except for grade

scores on classroom tests devised by the teacher or mandatory standardized tests supplied from the superintendent's office. There was only meager assistance for the exceptional child or for children to be tested and evaluated from the county level and local school. This condition improved during the three-year period of this program, with the county handling the budget.

The counselors recommend that more time, testing instruments, and evaluation of the student be considered as extremely important for the teacher and counselor to successfully work with a student so that he can receive the maximum benefit from his public school education.

The Coordinator of Guidance and Counseling experienced a change in staff during the period of the pilot program. Both coordinators had not had previous training or teaching experience on the elementary level, grades one through six; this was compensated for by the counselors at Sycamore seeking advice and counsel from other sources. The ordering of needed supplies was through the channel of the coordinator, and a limited amount of other assistance was made available. The location of the coordinator's office was undesirable, as it was placed in a crowded area at Junior High. The elementary counselors felt that a more suitable location would have been at the Putnam County Education Building where the other members of the official administrative staff were located.

It is recommended that the coordination of such a pilot program as this be under the title of Coordinator of Guidance with an advisory assistant who has previous training in elementary guidance, grades one through six. Time should be set aside on a scheduled basis in order that elementary counselors might discuss the program.

There were no provisions made before the first day of school to orient the faculty to the guidance program. This is a very inadequate beginning for such a large endeavor. It took much time to overcome this error. There should have been at least a week of training under the leadership of an experienced guidance counselor. This is an in-service meeting for guidance counselors only; then later a week of in-service for teachers with counselors under the direction of the experienced guidance counselor or Coordinator of Guidance Services, if qualified. Also, orientation for new counselors and new teachers should be made available during the first quarter of their employment as they are a vital part of this program. This was not made available during the tenure of the program at Sycamore.

At this stage of the program, the participants feel that an internship be offered all the elementary counselors before taking on the role of an elementary guidance counselor. There are many adjustments, techniques, and materials that need to be known by the counselor. The internship should be under the supervision of a state certified elementary guidance counselor.

The program under consideration in this evaluation has been fairly well organized, yet flexible enough to take care of the needs that might arise.

Scheduling should be kept at a minimum, in order for individual, small group, and large group guidance and counseling. It is most difficult to keep from working on a rigid schedule that is commonly practiced in the elementary school. To use the block-of-time scheduling would be the best approach when

Guidance and Counseling is offered to a school such as Sycamore Elementary. In grades 1-3 it is necessary to work closely with the teacher and in the classroom; however, classroom large group guidance should not be mandatory for the upper grades.

A guidance counselor should be flexible enough to change to meet the changing needs of the students.

In order to be an elementary guidance counselor, one should be required to have a master's degree in guidance and counseling and at least three years previous teaching experience in the primary and intermediate classrooms. This sounds rigid, but is definitely needed for a successful, specialized job. Other qualifications are adherence to ethical standards, a professional outlook, and an abundance of human feelings for the other person.

Local existing personnel should be given the positions available if they meet the qualifications, not because of seniority. If necessary qualifications cannot be met by local personnel, individuals elsewhere should be recruited. Whenever the program terminates, the guidance personnel should be given first consideration for guidance positions available. If there are not any positions available, they should be assisted by the administrators in finding a desirable position which they are capable and qualified to fulfill.

The working conditions were poor but did not hamper or limit the program's success. Supervision was inadequate on the part of the central staff, project staff, and coordinator of the program. However, we didn't wait for them to come to us. When we needed help, we went to the supervisors.

The morale of the counselors was low when the news came that the program was phasing out. The work went on as planned, but much of the enthusiasm was gone.

After experiencing contact with all students in guidance, in a mandatory situation, it would be better if a student found that guidance was available but not compulsory. The most important elements of this program, or one similar to it, are: home visits, good community relations, parent-teacher-counselors conferences, distributing information, needed materials, and a concerned staff. To make a total impact on the total school program, the whole staff must be involved! To be successful, this program requires dedicated personnel, much planning, and hard work. A pilot program would have been most beneficial if it involved training programs for counselors in real situations. An example of this is a workshop during the summer with qualified trainers in guidance observing existing programs in action prior to the school year.

The feelings and attitudes of pupils and faculty up to this moment is very uncertain. The major impact of the program has been helping the students to become aware of their feelings, attitudes, and behavior. The students have come to a realization that everyone has needs and problems in today's world.

One of the major aspects of this program was making the students aware of the world of work.

The entire community has been affected by the guidance program through the avenues of seeing the counselors at work, taking sick children home, having conferences, taking active part in PTA, and other school functions.

ED043058

FINAL REPORT

Project Upper Cumberland

Title III ESEA

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September, 1970

CG 005 834

Foreword

In this, the final report of Project Upper Cumberland, we have attempted to:

1) Summarize the three-year project concisely, remembering that educators have many demands on their time, and

2) To describe as accurately and objectively as possible the activities, accomplishments and problems involved in the first Title III ESEA project in the Upper Cumberland region.

This document follows the general outlines for an End of Project Report, as given in Title III ESEA guidelines of the Tennessee State Department of Education.

We wish to thank Harold Williams, our project's budget officer; Mrs. Margie Lewis, our very capable secretary; Illard Hunter and Robert Moles, superintendents of Overton County, our fiscal agent; personnel of the State Department of Education; the region's superintendents who served on our board of directors; Reese Wells, who directed planning for the project; Dr. O. C. Stewart, the project's first director; our consultants and evaluators, and the many others who helped us with Project Upper Cumberland. A special note of thanks to those who served as Title III ESEA cultural arts teachers and counselors and who performed splendidly despite all the problems inherent in the first project of its kind in the Upper Cumberlands.

. . . Douglas Norman, Director
Project Upper Cumberland
Title III ESEA

Summary

Project Upper Cumberland, the first in its region funded under Title III of the Elementary and Secondary Education Act, served sixteen counties from July 1, 1967, through September 30, 1970. Under its sponsorship were three innovative programs: teachers' in-service emphasizing human relations training, a cultural arts (art, music, drama) program for grades 1-12 in three Crossville schools, and a guidance and counseling program for grades 1-9 in two Cookeville schools.

All three components had the general goal of changing and improving attitudes. They were evaluated by faculty members from Tennessee universities. The programs were judged successful in terms of their general objectives, but a number of suggestions for improvement were made in the final evaluation reports for others interested in similar Title III ESEA projects.

Information on the project was disseminated through a variety of publications, conferences and audio-visual devices, as well as the mass media. During the project's final year, diffusion was attempted through a series of local in-service meetings and through assistance to individual classroom teachers. A survey revealed that educational administrators of the region had moderate knowledge and approval of the project.

Largely because of planning meetings sponsored by the project and quarterly board of directors' meetings attended by area superintendents, other cooperative programs were developed, one to define regional norms on standardized tests and another to provide joint pre-school in-service for twelve systems. Project Upper Cumberland also gave assistance in formulating a new regional proposal under Title III ESEA for an exemplary reading program.

Perhaps the most significant contribution of Project Upper Cumberland was helping foster this spirit of regional cooperation and introducing the Title III ESEA concept to educators of the Upper Cumberlands.

Background

Project Upper Cumberland traces its history to a 1965 meeting at Tennessee Technological University, when educators gathered to discuss the recently passed Elementary and Secondary Education Act. Overton County was asked to act as agent for the region in applying for a planning grant under Title III of ESEA, part of the act designed to encourage innovative and exemplary programs.

Such a grant was received in 1966-67. An operational program was proposed and, after negotiations to narrow its scope, was approved for 1967-70. Overton County served as fiscal agent for the project's three components: a new form of in-service training stressing human relations instead of materials and/or methodology; an in-depth cultural arts program emphasizing art, music, and drama; and a guidance and counseling program in elementary and junior high school. Nineteen school systems in sixteen counties were part of Project Upper Cumberland.

Objectives

Objectives for all three programs were general rather than specific. For each component they were as follows:

In-service Training

1. To provide a vehicle for region-wide in-service training of teachers and administrators.

2. To involve teachers and administrators in the identification of problems relating to pupil behavior and the development of solutions to overcome them.

3. To encourage teachers and administrators to

reassess their attitudes concerning their professional responsibilities toward the student and to foster attitudinal change when the need is indicated.

Guidance and counseling

1. To provide a model program of guidance and counseling at the elementary and junior high level for emulation by other local educational agencies.

2. To promote research at the school level into pupil needs for curriculum development purposes.

3. To assist teachers and administrators in more effective use of pupil data.

4. To provide children with greater opportunities to achieve insights to their abilities in relation to the world of work.

Cultural arts

1. To provide a model program of instruction in music, art and drama from the elementary school through high school for emulation by other local education agencies.

2. To provide children and adults with opportunities for creative expression.

Evaluators were secured from area universities on a contracted services basis. A panel of professors evaluated the cultural arts program during its first year, 1967-68. Dr. John Flanders, director of the counseling center at Tennessee Technological University, evaluated the first year's in-service program and both the cultural arts and counseling components in 1968-70. Dr. J. L. Khanna, associate professor of psychiatry at the University of Tennessee's College of Medicine, directed evaluation of the final two years of the in-service program.

Achievements and Shortcomings

Since the above objectives were written before the recent emphasis on measurable results in education, it could be said that their general aim was achieved by establishing and operating the project. All goals of the three components were realized, except for extensive adult involvement in the cultural arts program. Implementation and evaluation of all project components would have benefitted from specific, measurable objectives. As it was, the first 18 months or so of the three-year project were spent in defining program directions and procedures.

There were nevertheless some notable achievements. A truly innovative in-service program was conducted, implications of which may be clouded by national controversy over "sensitivity training" and by the novel and sometimes humorous approach used by some leaders to illustrate valid points in human relations. Evaluation of each year's program revealed, in sequence, the following accomplishments:

1. The training increased participants' scores on the Personal Orientation Inventory, a measure of self-actualization (ability to realize one's potential), and showed a high correlation between the POI and the Minnesota Teacher Attitude Inventory, a measure of attitudes leading to successful and happy experiences in the teaching profession.

2. Participants saw themselves as more confident. less threatened by pupils and superiors, and more accepting of themselves and others.

3. Those who had participated in the program one or two years thought more in interpersonal terms and were more change-oriented than a similar group which had not taken part in the innovative program.

As far as can be determined, the Title III ESEA in-service program was the first to show a "filter down effect" between student attitudes and human relations training for teachers. Students of teachers who had experienced the

training generally had more positive attitudes than a similar group whose teachers had not participated in the program.

Children in the cultural arts program showed a tendency toward increased originality and ability to elaborate on an idea than a similar group not in the program. Among junior high school students participating in the project's guidance and counseling component, the dropout rate decreased significantly. Counselors introduced the world of work to elementary school pupils and helped organize a number of exploratory and enrichment courses in junior high school. Both programs received very positive feedback from children and other teachers and were credited with improving school morale, although efforts to measure this improvement were non-conclusive. Detailed evaluation reports on the three components have been submitted to the Tennessee State Department of Education and superintendents in the project area.

Along with direct benefits, there are some other advantages which indirectly accrued from the project. Partly as a result of meeting quarterly as the project's board of directors, Upper Cumberland superintendents approved an area-wide testing program to establish regional norms on standardized achievement tests (to continue after the project ends) and a 1969 area-wide pre-school in-service program in which twelve systems shared. But, to paraphrase the 1968-69 report, perhaps the project's greatest contribution was to pioneer Title III ESEA programs in its region, to make mistakes which others can correct, and to begin something upon which others can build.

One shortcoming which affected the project during its entire operational period was the late funding in 1967. Additional time was needed to recruit and orient cultural arts teachers and counselors, to acquaint teachers in participating schools with Title III ESEA, and to get the "bugs" out of all three components. Instead of attempting full-blown operational programs involving

all pupils in most demonstration schools, the project should have provided some time at the beginning of the 1967-68 school year for piloting the innovations, allowing new personnel to work with small groups of pupils and to confer with consultants.

There also was some indecision over lines of authority, with project and local school officials often deferring to one another. One result was a lack of direction for counselors and teachers and a vagueness in job descriptions.

The late funding also resulted in the project's being without a full-time director during its critical first weeks, a situation which probably accounts for many of the above problems.

The in-service program suffered from the fact that some staff members were interested in the intensive emotional experiences associated with T-groups and, as non-educators, did not understand the program's teacher-training aspect. Some staff members also preferred a relatively unstructured kind of training and failed to recognize project objectives and to tailor their activities toward realizing those objectives.

Implications of personnel turnover in demonstration programs were not clearly recognized at the project's beginning. A consequence was that replacements sometimes were hampered by a lack of records, especially earlier lesson plans and evaluations of pupil progress.

Suggested changes to improve project shortcomings, based on evaluation reports and observations of the administrative staff, include:

* More detailed planning which would result in both general goals and specific, measurable objectives.

* A pilot phase to test assumptions and procedures before going fully operational with innovative programs.

* More thorough orientation of students, faculties of demonstration schools, and Title III ESEA personnel themselves.

* Provision for teacher records so that new personnel will know what has been done and how to plan for the future.

* Specific agreement among participating counties as to their project contributions, if any.

* Clearly defined duties for Title III personnel and clearly defined lines of authority between project, system and school officials.

* Involvement of the project director in all planning and initial activities.

The fine line that everyone involved in PACE programs must walk is illustrated by this quotation from a Title III staff member:

> Programs should have been flexible enough to meet the unique needs of the situation and structured enough to provide direction.

The short-term nature of Title III ESEA programs also present morale problems among participating professionals unless provision is made to retain them in the same or similar capacities after phasing out of special funds.

Changes Resulting From Title III ESEA

The greatest contribution of Project Upper Cumberland no doubt was introducing the Title III ESEA concept to its region and laying the groundwork for futureprograms which may attack the region's needs even more accurately. Improved regional cooperation is another change which can be attributed, at least in part, to the project. Upper Cumberland superintendents or their representatives engaged in joint planning for the project and later met quarterly as its board of directors.

All three project components were in the affective domain, largely seeking to meet what was considered a vital regional need: improved self-concept of rural mountain children. This was done indirectly through the in-service program

and directly through the cultural arts and counseling programs. Emphasized in all three were success experiences for children which would improve their attitudes toward education and motivate them in their other studies.

The greatest changes resulting from each component, in the judgment of evaluators and project personnel, were:

> In-Service--A truly new form of in-service training was introduced, not so much to replace present forms but to supplement them. Local educators, in college and grades 1-12, were given sufficient experience with the new form that they could help hold in-service programs emphasizing human relations.
>
> Cultural arts--It was shown that in-depth exposure to the cultural arts can increase certain aspects of pupils' originality, especially in the lower grades. Art and drama were made a permanent part of the Cumberland County High School curriculum.
>
> Counseling--The practicality and value of guidance and counseling in the lower grades was demonstrated. Exploratory and teen living classes were added to the Cookeville Junior High School curriculum. Three counselors were added to the permanent staff of CJHS.

Remember that, before the Title III ESEA project, the region had no counselors below the high school level and that the cultural arts (art, music, drama) existed largely in high school band classes.

One of the project's greatest contributions was to demonstrate that new programs could be staffed from local personnel and could be carried on in existing, often inadequate facilities, without unreasonable demands on local systems for materials and supplies.

Local Cooperation

From the first planning session at Tennessee Technological University, through Saturday in-service meetings in area schools, including assistance given the cultural arts and counseling programs by community and professional groups, the project effectively involved its region. The last mentioned groups were especially helpful in providing services to Title III ESEA counselors. Individuals, businesses and civic organizations aided the arts programs in a very tangible way--with contributions of funds and equipment. TTU and half the participating systems provided in-service meeting sites. University faculty served as consultants, planners and evaluators.

Overton County provided valuable in-kind contributions, including office space, furniture and utilities, as well as setting an example in regional service by acting as project fiscal agent.

A detailed list of cooperating agencies was given in the project's 1969-70 application for refunding.

Operational Changes

A number of changes were made in objectives and procedures during the life of the project. Among the most notable:

1) Instead of a third group of in-service participants in 1969-70, promising participants from the first two years were invited to a summer workshop designed to help them learn to function as co-trainers for local human relations programs or as discussion leaders.

2) A shift from stage-oriented to classroom-oriented dramatics emphasizing pupil development occurred in the cultural arts program after discussions with consultants. The affective benefits of the entire cultural arts program gradually were identified as more important than the cognitive.

3) Counselors were able to move somewhat, but not totally, away from functioning as clerical and records' personnel and toward more individual and group contact with students, both informally and as classroom leaders of teen living discussions.

4) Dissemination emphasis shifted from publicity-type material to information for educators.

5) The project's supervision was shifted from the Atlanta office of the U. S. Office of Education to the Tennessee State Department of Education.

Continuation

The cultural arts and guidance programs are being continued in part by Cumberland and Putnam Counties, respectively. Art and drama classes will continue at Cumberland County High School, where they are available to all county students. Three counselors are being retained at Cookeville Junior High School, a former Title III demonstration center. The continuation of both components is in response to their demonstrated value in a school program and to the interest expressed in them by local groups, civic and educational.

Elements of the in-service program already have been incorporated into county and school training sessions in several Upper Cumberland systems. Eleven examples of adoption of project elements by Tennessee school systems were given in Project Upper Cumberland's final report for 1968-69. The region's educators also received wide exposure to project activities through a series of workshops in 1969-70. Thirty-one were held as part of local in-service programs of Upper Cumberland systems; the Title III cultural arts teachers and counselors also discussed their programs at a twelve-county pre-school workshop in Cookeville in 1969.

From these and similar activities it is expected that project techniques will be diffused throughout the region, although an exhaustive survey would be required to determine what school and classroom changes result from educators' exposure to this project.

Evaluation

Copies of the final evaluation reports on Project Upper Cumberland's three components have been submitted to the State Department of Education. Copies also have been sent to the Overton County Board of Education, the project's fiscal agnet, and to the Learning Materials Center, College of Education, Tennessee Technological University.

These reports cover all three years of the project and provide guidance and recommendations for others considering similar programs. The Tennessee design for Title III ESEA evaluation became available to the project mid-way of its second year, and this design was followed closely in the evaluations of 1968-69 and 1969-70. A special attempt was made in the final year to comply with the final phase of the Tennessee evaluation design, defined thusly in the design abstract:

> Final evaluation is used to interpret the effectiveness of the project after its completion by relating project outcomes to the identified needs in terms of the stated objectives of the project. Final evaluation is conducted by comparing measured outcomes with the criteria and standards previously determined and analyzing and interpreting the results. The feedback or recycling of information is the basis for deciding whether to continue, modify, redirect, or terminate the project. The dissemination of information to others is appropriate after having completed the evaluative cycle.

Evaluators were secured from Tennessee universities on a contracted services basis in an attempt to obtain an unbiased evaluation of the project as possible. The affective nature of the components and the general nature of project objectives made evaluation difficult. Distances between evaluators and project and some communications problems compounded the difficulties, leading to the recommendation that, when funds are available, a Title III ESEA project have a full-

time evaluator on its administrative staff.

Effectiveness of the project as a demonstration was discussed in preceding paragraphs under the heading "Continuation."

Evaluation of the cultural arts program indicated that regular classes in art, music and drama can help increase a child's originality and ability to elaborate on an idea. Attempts to quantify improved attitudes in cultural arts schools were inconclusive.

The junior high school dropout rate decreased during the demonstration counseling program, and counselors were helpful in establishing new exploratory courses, in obtaining and helping teachers use pupil data, and in guiding youngsters' thinking about the professional world so that they became aware, at an earlier age than usual, of the role school can play in preparing them for the world of work.

The most complete and conclusive data on program effectiveness came out of the in-service program. An in-depth testing program the first two years (utilizing control groups the second year) and interviews the final year strongly suggested that educators can benefit, both in increased self regard and in improved relations with others, from in-service training that incorporates some human relations techniques. Tests also seemed to show that there was a "filter down" effect to students, with those whose teachers had participated in the innovative program holding better attitudes toward school and the future than similar students whose teachers had not just had human relations training.

More specific objectives would have made evaluating the project components easier and more precise. As it were, it was difficult to persuade some evaluators to judge the project in light of existing objectives and to make helpful recommendations to the project staff for operational changes and to other

educators who might wish to adopt the innovations in the future, instead of engaging in strictly scientific studies.

Dissemination

Dissemination of information is an unusual aspect of Title III ESEA programs. Innovations are to be tested and evaluated and information about their effectiveness furnished other educators. Some have come to distinguish between dissemination of information and diffusion of innovative practices, the latter involving the use of Title III ESEA personnel to help other systems install innovative practices found useful. Diffusion was one aim of the local in-service programs and work with classroom teachers sponsored by Project Upper Cumberland in 1969-70.

Dissemination of information about Project Upper Cumberland utilized the mass media, a bi-monthly newsletter mailed to approximately 1,600 educators and opinion leaders in the region, a motion picture film (in cooperation with two other Middle Tennessee projects), a slide-sound show, articles in professional journals, and special material on each of the three components for distribution to Upper Cumberland educators. A copy of the final issue of the project's newsletter is bound with this report.

The aforementioned in-service workshops and a final conference to disseminate project results were held in 1969-70.

Major dissesmination efforts can be classified as follows:

Method	Means of Distribution	Audience	Frequency
Newsletter	Second class mail	Educators and opinion leaders	Bi-monthly
News releases	Mail	General public	As needed
Lesson plans, teaching guides, etc.	Mail	Regional educators	As requested or available
Conference	Talks, panels	Educators	End of third year

Method	Means of Distribution	Audience	Frequency
Workshops	In-service meetings	Educators	31 during third year
Audio-visuals	Mail, by project staff	General public, educators	As requested

Copies of dissemination materials are on file with the State Department of Education.

Surveys of Upper Cumberland superintendents, supervisors and principals during the project's second and third years revealed that the Title III ESEA program was moderately known and accepted. A copy of the 1968-69 survey was included with the year-end report to the State Department of Education.

Respondents expressed greatest knowledge and approval of the in-service program, which involved participants from fifteen of the project's sixteen counties. This fact seems to indicate that a principal dissemination tool can be personal involvement of as many persons as possible in a project, with their subsequent word-of-mouth communications with other educators.

Summary of Facts

Participating County Systems

Bledsoe
Clay
Cumberland
DeKalb
Fentress
Jackson
Macon
Morgan
Overton
Pickett
Putnam
Scott
Sequatchie
Smith
Van Buren
White

City and Special Systems

Oneida
Sparta
York Institute

Component Programs

1. Humanistic approach to in-service education

2. Cultural arts in grades 1-12 (art, music, drama)

3. Guidance and counseling in grades 1-9

Cultural Arts Schools (Crossville, Tenn.)

Crossville Elementary (1-5)
Cumberland Elementary (6-8)
Cumberland County High (9-12)

Guidance and Counseling Schools (Cookeville, Tenn.)

Sycamore Elementary (1-6)
Cookeville Junior High (7-9)

Students Receiving Direct Services

Approximately 4,300

Teachers Participating in In-Service

Approximately 300 (70 of these took part in the programs)

Personnel

Nine cultural arts teachers (three each in art, music, drama)
Seven counselors (two at Sycamore Elementary, five at Cookeville Junior High)
Two administrative officers (director and budget officer)

Fiscal Agent

Overton County Board of Education, Livingston, Tennessee

Project Dates

Planning grant, 1966-67
Operational grant, 1967-70

Appendix A

Final Issue

Of Project Newsletter

A Multi-County Approach to Creative Educational Programs

mirroring change

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Creative dramatics touches young lives

Think of dramatics in the school, and you probably think of a class play in the auditorium before an audience. For the past three years, however, Project Upper Cumberland has sponsored a different kind of dramatics in three Crossville schools as part of a Title III ESEA program in the cultural arts.

Mrs. Mary Crabtree, who has taught dramatics at Crossville Elementary School during the entire project period, has written of how the classroom teacher can use creative dramatics in helping children learn to think, solve problems and gain confidence. We are pleased to present her article in this final edition of our Project Upper Cumberland newsletter.

By Mrs. Mary Crabtree
Drama Teacher
Crossville Elementary School

"The time has come," the Walrus said,
"To talk of many things;
Of shoes--and ships--and sealing wax--
Of cabbages--and kings---"

Yes, I remember Kings--and cabbages--a turnip or two--fields of acorns growing into oaks--chickens hatching--jumping-beans jumping--and circus horses carrying "-the beautiful lady in a pink dress." I've helped firemen quench fires; I've been on round-up with cowboy Joe; I've built sand castles by the ocean with Christopher Robin; I've known knights in armor and princesses, Johnny Appleseed and postmen, truck-drivers, doctors, sour-faced ladies and Indian chiefs. I've brushed Rapunzel's golden hair and held Hansel's and Gretel's hands as they fled in terror from the cackling witch. I've talked with Mr. Lincoln; I've sailed with Columbus; I've been to the moon. And I have "--seen the wind."

And now, as the walrus said, the time has come for looking back--back over three of the wildest, wooliest, hard-working-est years of my life, three years of teaching Drama in the classrooms of Crossville Elementary School. And most of it was good and satisfying and immensely rewarding. No miracles were worked; Creative Drama waves no wands. Yet lives were touched, if briefly, by the magic of imagination and the excitement of learning. Young heads strained with thought as many, many children discovered that thinking may be hard work but it sure can be a lot of fun!

And what was accomplished? What did it mean to Crossville's children to participate in Classroom Drama? What good does it do a nine-year-old to be a turnip? What has all this to do with learning? Why should it be in the classroom? What is Creative Drama anyway? These are some of the questions. I'll try to give some of the answers.

What is Creative Drama? It is informal, improvised dramatics, differing from formal Drama/Theatre in purpose and result. Formal Drama/Theatre exists for the sake of the audience (though certainly the players benefit from the doing of it). Creative Drama consists of numerous and varied types of exercises and dramatizations, but always for the benefit of the players. There is no true audience for one another. Performance is not the goal of these activities. The satisfaction is in the creating. The benefits to the participants are many and great.

As a child learns the art of improvised acting, he is freeing himself from the inhibitions his life pattern has imposed on him;

(Continued on page two)

In the midst of . . .

Mrs. Mary Crabtree, Title III ESEA dramatics teacher at Crossville Elementary School, helps select a court for a "princess," partially hidden at left. It's all part of the improvised acting out of a familiar story, but with a purpose far beyond mere story telling. Please see the article which begins on this page.

Creative dramatics touches young lives

(Continued from page one)

he is developing poise and confidence; he is learning to use his mind and his body as instruments for communicating ideas. He is developing a keener awareness of the world around him and the people in it. He is investigating his place in the world and his relation to it. He is experiencing the satisfaction of achievement. He is working cooperatively with a group as all bend their energies toward solving the problem imposed by the demands of the exercise or scene. Above all he is thinking. He is learning to think under conditions that stimulate his desire to think. As surely as calisthenics exercise the child's body, Creative Dramatics exercise the thinking process of his mind.

If I need to enumerate further reasons why Creative Drama should be in the classroom, in fact, should be a basic part of the curriculum, I ask you to consider the Language Arts. We, as teachers, use this phrase to mean a five-fold program comprised of education in reading, writing, thinking, listening and speaking. Our present teaching methods in the Language Arts could be immeasurably strengthened if teachers could be persuaded to use the techniques of Creative Drama.

Activities in Creative Dramatics are many and varied, but the one that first comes to mind with most people is story dramatization. In the teacher's guides of most Basal Reading Series, as well as those of most Language books used in early and middle grades, there are frequent suggestions to dramatize stories, poems, etc. However very little explanation is given in regard to preparing the children for this experience. The child gains little in personal development, or in curriculum related skills, if he is rushed into dramatization without adequate preparation.

As I describe, very generally, some of these preparatory techniques and briefly note their purpose, I am sure the relationship to Language Arts objectives will become evident.

1. Rhythm Exercises
   Rhythm in music, movement, words
   Purpose:
   "Rhythm is the basis for expression in all the arts. Development of our natural rhythmic patterns is essential to our ability to communicate effectively with the world.
2. Free Movement & Exercises in Movement
   to Music
   to Poems
   Purpose:
   To foster pleasure in words and music and to break down inhibitions as the child discovers that movement expresses feelings and ideas.
3. Pantomime to:
   Nursery Rhymes, poems, songs, stories with music, their own experiences.
   Purpose:
   Pantomime is a basic step in all communication. We speak with out bodies as well as with words. Thought must precede action for effective communication.
4. Exercises in Sensory Awareness
   Purpose:
   To help the child become aware of his five senses as his antennae to the world and to encourage his sense memory.
5. Dramatic Play based on Life Situations
   The beach, a fire, snow play, the fair, a picnic, housekeeping, etc.
   Purpose:
   To "make real" means to "make known" in our minds. Dramatic play helps the child set boundaries between reality and unreality. The children are quick to appreciate the difference between whimsical play and purposeful acting; they are not merely pretending but are seriously engaged in giving reality to their actions.
6. Improvised Action to Poetry
   Purpose:
   To promote visualization of word pictures and to encourage the child to develop his ideas; to enlarge; to invent; to elaborate; to create a story.
7. Exercises in Characterization
   Purpose:
   To plant the seeds of understanding of people around us and of ourselves and our motivations. To give the children the opportunity to use their sensory understanding and their ability to move in "becoming" a variety of interesting characters.
8. Building A Story
   A story is based on:
   Where and when---set the scene
   Who---introduce the characters
   What---Plot, a problem and its solution
   Purpose:
   All future dramatizations may be based on this simple formula, whether it be Lincoln's assassination or the moon landing. And a scene may grow from any of the three points, i.e.-from the problem, from a certain kind of person or persons, from an event, etc. This is excellent training in structural knowledge for Creative writing.
9. Exercises in Focus
   Focus, in my work, means drawing the attention of the audience to any one person or area on the stage. Who has the conversational ball? We can't all talk at once. We let one child start a scene. Others come in one at a time. As a child enters he must be positive enough to capture focus. The others must relinquish it in a natural fashion. Mere interruption won't do. This requires listening and intense concentration. Improvised dialogue is writing out loud.
10. Choral Speech
    Purpose
    To provide language patterns, and to give opportunities for the children to read good literature aloud under pleasureable yet controlled circumstances.

The above ten general categories can include hundreds, perhaps thousands of ideas. If you try them you will find many of your own. As you work you will find the moment when you know the children are really ready to dramatize a story. When they are aware enough and seriously enough engaged; when they are free enough in their bodies; when their ideas are flowing freely enough into dialogue, you will probably have begun story dramatization.

For a guide to Story Dramatization I refer you to "Stories to Dramatize" by Winifred Ward. But for now let us consider the steps in dramatizing the lovely little legend "Why the Evergreen Trees Stay Green

(Continued on page four)

A smile on the young lady's face reflects her enjoyment of creative dramatics as taught by Mrs. Mary Crabtree.

Project Upper Cumberland: a look back

In this, the final issue of MIRRORING CHANGE, we will take a look back at the three years of Project Upper Cumberland, the first Title III ESEA program serving this region.

The project will end its demonstration programs June 30. The administrative staff will spend the summer writing final reports and closing out books, and the project will officially terminate September 30, 1970.

Any history of Project Upper Cumberland should include preliminary investigative and planning efforts which date back to 1965. Area educators and others interested in federal programs may draw encouragement, since the history of this project probably illustrates the importance of persistence, flexibility and adaptability in working with programs of this nature.

Project Upper Cumberland can trace its beginning to a 1965 meeting which officials of Tennessee Technological University attended to learn about the recently enacted Elementary and Secondary Education Act. They informed area educators of what they had gained, and later in 1965 superintendents and supervisors from 15 Upper Cumberland counties met to discuss various sections, or titles, of ESEA.

Hlard Hunter, superintendent of Overton County schools, was given authority by the group to prepare and submit a proposal under Title III of ESEA. As readers of this newsletter probably know by now, that title provides for federal funding of short-term experimental programs, which are evaluated and disseminated to all interested school systems.

Overton County, acting as agent for all 15 counties represented at that first meeting, prepared an application for a planning grant. These funds were to be used to employ personnel and to investigate regional school problems preparatory to writing a proposal for an operational grant.

That first proposal was submitted to the U. S. Office of Education in November, 1965. After subsequent negotiations, it was resubmitted in February, 1966. USOE approved a planning grant of almost $68,000 for the year beginning July 1, 1966. Funds were to be routed through Overton County, which served as fiscal agent for all counties involved. (Overton County also was fiscal agent for the later operational grant.)

The planning grant was used, in part, to employ a full-time planning coordinator and two members of the TTU faculty, Dr. William Stradley and Dr. O. C. Stewart, who were to work on a released-time basis in helping plan the project.

One county was added to the region to be served by the operational project; and advisory committees, composed largely of educators and other professional persons, were set up in each county. The project staff met with each committee to try to identify pressing educational needs which could be attacked through Title III ESEA.

The planning activity during 1966-67 resulted in three documents. The first was an ambitious application for an operational grant, submitted January 15, 1967. It asked $609,000 in Title III ESEA funds for 12 innovative programs, to begin in 1967-68. Each county in the region was to participate directly in at least one program.

Both the number of programs and funds requested were scaled down in subsequent negotiations. On May 6, 1967, an addendum was submitted. It replaced the first document and was approved by USOE. The addendum listed three innovative programs and a budget of $337,500 for the first year of operations, 1967-68.

One program was a region-wide effort which sought to use humanistic psychology as the basis for a new kind of in-service training for teachers. It quickly became known as "sensitivity training," although it was far different from more sensational programs in other parts of the country.

The second component of the project was designed to test an in-depth guidance and counseling program in grades 1-9. Seven counselors were assigned to the 1,400 pupils in two Cookeville schools. The third program sought to demonstrate the value of regular cultural arts classes for children in all twelve grades. It was established in three Crossville schools.

The Cookeville and Crossville schools were to serve as demonstration schools for the region, enabling educators from other systems to observe the innovative programs and making information on them available to all interested persons.

The third document produced during the planning period was a proposal for operational funds for a vocational high school, to serve four counties. It was not approved.

The Overton County Board of Education provided office space for the project's administrative staff, composed of a director, coordinator, and full-time secretary. The bookkeeper of the Overton County schools was responsible for the project's financial records.

One of the seven counselors was designated as local coordinator of the Cookeville program, to serve as liaison between the counselors and the project office in Livingston. No such liaison was established for the

(Continued on page five)

Free study

Pupils at Sycamore Elementary School in Cookeville engage in free study, reading and writing about what interests them. This activity was part of the Title III ESEA guidance program at the school.

Creative dramatics touches young lives

(Continued from page two)

in Winter." Do you remember this story of the little bird who was left behind with a broken wing when the other birds flew south in early winter? Three trees in the forest, the maple, the oak, and the lovely willow, refused him shelter. But the sturdy pine, the friendly spruce and the little berry-laden juniper came to his aid. Naturally, the Frost King instructed the North Winds to spare the three kind trees as they stripped the leaves from the other trees in the forest. The children find the ending very fair. And though they love to discuss the true facts of evergreens and deciduous trees, they play the story with great reality.

Step I. Telling the story.

Prepare the child by establishing the appropriate mood. A guided question works wonders. Has the class been studying legends? Or trees in science? Or birds? Sometimes a little song about a bird is useful. A classroom teacher could combine a music experience with Language Arts as the class plays this story. The children will find it interesting to contrast Tchaikovsky's "The Lark Song" with "Little Bird" by Greig - for the first is certainly happy birds at work and play, and the latter is the crippled, sad, little bird of the story. Once the mood is set tell the story; tell it well. Practice it if need be. You must weave a spell; you must live your story. Only then will the children be willing to re-live it as they play it. I think half the battle in establishing proper rapport between teacher and student lies in the teacher's willingness to become seriously involved in the interests and creative attempts of her children. Children know if you are gliding on the surface of their minds-or if you are truly trying to establish communication.

Step II. Telling it Back and Trying - On the Characters

Children love to discuss their feelings about this story, as usually they have been considerably moved by the plight of the little bird. They are satisfied by the happy ending and are quite ready to attribute personalities to the trees involved. I like to allow them time and freedom to "try-on" the characters as they arise in the discussion. This process of "trying on", as Winifred Ward calls it, usually permits every child in the class, all together, or half at a time if the group is large, to experiment with ways of using his body to convey the pictures he is making in his mind. For example, all the children together, yet alone in their thinking, might walk through the woods as the little, broken-winged bird. They feel the cold, and the pain, and the loneliness. They like to use Grieg's music as they flutter and limp and shiver their way along. Encourage them to recall their own sensory impressions, their own feelings. The teacher can continue to be the spell-binder and help them focus their thinking if necessary. But, be careful; it is their ideas we want, not the teacher's.

In this story the children like to discuss and "try-on" various methods of "being" the trees, each having a definite personality. For some are kind and some are selfish, according to the story, and some seem fragile and feminine and others require the strong masculine touch. The Frost King (and his wind helpers) should be tried on as many times as there are ideas of them. Children see these characters many different ways. Encourage them to share their ideas with the group and let the group try being different types of Frost Kings or Queens. Some children definitely feel he is a sprite, while others see a huge, puff-cheeked giant of a drifting cloud. That is as it should be. Ideas are the more the merrier. And no one can be wrong about the Frost King, can he?

Step III. Planning the Dramatization.

The age of the children at work determines your approach to this step. Young children need only to establish just where in the classroom each part of the action takes place. The trees are placed in the forest and we can begin. In fact, they may play only part of the story. You may guide them into playing a climactic scene as they are telling the story back to you. Or it may develop that they want to spend considerable time playing a scene that might precede the actual story. Many children want the mother and father birds and all the brothers and sisters; they want to show how he broke his wing; they want to justify the seeming cruelty on the part of the Mother Bird as she flies off and leaves him. They will want to add characters, from cats to hunters; they may want the baby birds to hatch. An occasional group may want to add a scene, a scene of spring and birds returning and flowers blooming and the reunion of the little bird with his mother. These things vary accordingly to the desires of the group, and it is the teacher's role to guide and yet to follow as the children's ideas unfold.

Some stories, with older children, can be anaylzed more fully in regard to structure. Scenes will be determined according to Where and When. Children in fourth and fifth grades can comprehend exposition, climax, conflict, and resolution. Even second and third graders can understand the need for an "ending line" (a sort of summing up-or punctuation) to the scene.

Step IV. Playing the Story (or Scene)

Early in the children's experience in Creative Dramatics a few ground rules need to be established. These are essential to orderly and rewarding playing of your story.

1. Establish rules for audience behavior and participation. The students not playing "this turn" are the audience. They may not interrupt the scene. Comments and suggestions are saved for for evaluation after the playing.
2. A word is chosen as the signal for the start of a scene. Logically, we use the word, "curtain," plus a flick of the light switch. This signal word demands silence.
3. After the playing we will discuss the scene briefly. Some teachers spend a longer time in evaluation than I do. I feel evaluation is important to children's progress, but I try to limit their discussion to a point determined before the scene is played. This serves to provide a point of concentration, helpful with young children.
4. In casting, or choosing children to play the parts, it is wise to use a leader child with more reticent children in starting sessions. I change casts frequently and attempt to give at least one turn to every child each session. Of course, the "trying on" sessions and the orientation exercises provide many turns and much group participation.

I cannot describe a dramatization. However do not be discouraged by the children's early efforts. If they are properly prepared and motivated, they will surprise you with their work. Keep in mind that you are not putting on a play, as such. Your efforts are dedicated toward the personal development of the children.

Step V. Evaluation Session

Every attempt is made to encourage the children to present positive comments first, and to criticize or compliment characters, not personalities. I find the children happy to express their pleasure in each other's work. We then turn our attention to the point of concentration suggested before the playing, i.e., Could we follow the story line? Did the actors stay in character (make the people real)? Then, if we play the scene again, will the new cast need some suggestions to help us enjoy it even more, etc? Remember that improvised acting - whether of a story, or an original idea, or an event in history - is really problem solving, and part of the satisfaction in doing it is achieved in evaluating the solution to the problem,

(Continued on page six)

Region's first Title III ESEA project ends

(Continued from page three)

Crossville cultural arts staff, partly to test the effectiveness of such a position, and communications with that staff generally proved more difficult.

Project Upper Cumberland was approved for three years of operations, but funding had to be renegotiated annually. The federal budget pinch caused a reduction from $337,500 to $320,000 in 1968-69, the second year of the project, and to $237,000 in 1969-70.

The second year's cut was absorbed fairly easily, but the drastic reduction in third-year funds forced a cutback in the in-service program. Whereas 150 teachers had taken part in each of the first two year-long programs, funds were available for only 75 this year. The 1969-70 in-service program subsequently received a new emphasis. Selected participants from the first two programs were given an intensive three weeks' retraining in hopes that they would help diffuse the innovative in-service techniques throughout their local systems.

An amendment to the Elementary and Secondary Education Act resulted in supervision of Project Upper Cumberland being passed from the U. S. Office of Education to the Tennessee State Department of Education at the beginning of 1969-70. Both agencies allowed a great deal of local freedom and initiative in project operations. The State Department presently requires from projects quarterly expenditure reports; a summary of operations, evaluation and dissemination activities at the end of each year; and, for continuing projects, an application for refunding.

Dr. O. C. Stewart was granted leave from Tennessee Tech to serve as director of Project Upper Cumberland during its first year of operations in 1967-68. Douglas Norman was coordinator and became director when Dr. Stewart returned to Tech. Harold Williams, a certified public accountant, became project coordinator and assumed responsibility for the project's budgetary and fiscal affairs. The director handled dissemination along with administrative details.

Throughout the project, evaluators have been secured from State universities on a contracted services basis. Experts in art, music and drama from Tech, the University of Tennessee and George Peabody College evaluated the cultural arts program at the end of its first year. Dr. John Flanders evaluated the in-service and counseling programs.

Dr. J. L. Khanna of the University of Tennessee served as in-service evaluator during the last two years of that program. Dr. Flanders evaluated the 1968-70 cultural arts and counseling programs, since both were mainly concerned with improving pupil attitudes.

Cultural arts teachers and counselors at the two demonstration centers actually were employed by their respective counties, which were in turn reimbursed by the project for salaries and fringe benefits of Title III ESEA personnel. Title III funds also were used to pay in-service participants $15 a day and to pay salaries and travel expenses of workshop leaders. Cumberland and Putnam counties furnished facilities, equipment and materials for their demonstration centers.

The first two in-service programs consisted of a three-week summer workshop followed by 15 Saturday sessions during the next school year. The last year's program was cut back to the summer workshop and two Saturday meetings.

Evaluation of three Upper Cumberland programs is following the State Plan for evaluation of Title III ESEA projects. This project now is in Phase IV of the evaluation plan, in which an attempt is made to judge the project's overall impact and to make recommendations for other systems interested in adopting similar innovative programs.

First two years' evaluation of the in-service program provided statistical data that participants, as a group, gained confidence in themselves and sensitivity to the dignity and worth of individual pupils. Children exposed to the cultural arts and counseling programs had improved attitudes toward their teachers and, as measured by the Torrance Test of Creative Thinking, greater originality, the ability to produce ideas away from the obvious and commonplace.

All 19 superintendents of the region, including those of 3 city or special school districts, were named to Project Upper Cumberland's board of directors and met quarterly. Partly as a result of these meetings, many Upper Cumberland counties took part in a joint pupil-testing program the past two years to establish regional norms for achievement. Twelve counties also shared in a joint pre-school in-service program last fall at Putnam County Senior High School in Cookeville.

The administrative staff of Project Upper Cumberland also assisted area systems in developing and writing a number of other federal projects under Title VIII (dropout prevention) of ESEA, the Career Opportunities Program of Education Professions Development Act, and the aid-to-Appalachia program.

Perhaps the greatest single contribution of Project Upper Cumberland is that it is the first regional program under Title III ESEA. Educators of this area can draw on its experiences, problems as well as successes, in planning future cooperative efforts, not only innovative programs under Title III ESEA but in other areas as well. (See recommendations for future projects elsewhere in this issue.)

High esteem

Upper Cumberland teachers demonstrate their regard for a member of their group during the nonverbal evaluation of a Title III ESEA in-service session.

Conference produces tips for future projects

A number of recommendations for planning and operating new Title III ESEA projects were discussed in Cookeville May 5.

The occasion was the wrap-up conference on Project Upper Cumberland for area educators. Each of the project's components were discussed by those who participated in them. The background of the project and evaluation of its programs were outlined by staff members and consultants.

The following recommendations for consideration by others in planning new projects were bought out:

1. Try to utilize Title III ESEA funds to test a new idea that you actually would like to incorporate into your local school program once the idéa proves valid. Don't look on Title III ESEA as a source of supplementary funds that you can use as long as available, then discard.

2. Test innovative programs which can help meet vital local needs.

3. Develop Title III programs which do not need large sums of money for equipment and materials to implement.

4. Seek programs which can be adapted to your present facilities. If facilities are inadequate, structure your Title III proposal so that carrying on an innovative program in such facilities is part of your demonstration.

5. Have a clear idea of what your program objectives are and how you will measure them. Otherwise, you may miss out on some valuable pre-test data needed for evaluation. State objectives in a specific, measurable way (behavioral form), and the ways you will measure them. Continuation of new projects for their full term may depend on how well they fulfill their objectives.

6. Try to develop programs in which all participating systems can have a direct part, through the use of mobile instructional units, visiting faculty, regional in-service, etc. (The Project Upper Cumberland program which attracted the most attention and approval was our in-service for teachers, in which the entire region was able to share.)

7. Don't depend on occasional visits to demonstration centers by teachers from other systems to disseminate results of innovative programs. Work out some systematic approach which will provide for pre-visit briefings, a lengthy stay by visitors at the center with active involvement in its work, and follow-up trips by Title III personnel to home counties of visitors to answer questions and to help adapt the innovative programs to their local needs.

8. Allow a period of time at the beginning of a project for the staff of Title III demonstration centers to develop, test and refine their innovative programs--perhaps six months or a year. Make any changes in the program which this operational evaluation calls for.

9. Consider leaving a definite period of time near the end of the project during which Title III personnel can leave the demonstration centers and work with teachers in other schools of the region. A reasonable schedule for a three-year Title III program might look like this:

a. Six months--Set up centers; operate, test and refine innovative programs. Make necessary changes.

b. 1 1/2 years--Operate innovative programs and test their results on students and/or faculty. Allow observations.

c. 1 year--Demonstration center program, in effect, is transferred to all interested schools of region as center staff is relieved of local duties and allowed to work with teachers at other schools.

10. Include in a project area only those systems actively interested in incorporating elements of a successful innovative program into their local curricula.

11. Include as far as practical teachers,

(Continued on page seven)

Creative Dramatics: Conclusion

(Continued from page four)

even though there is no one right answer.

The purposes of a story dramatization are many.

It can help the children:

a. Develop organizational and analytical thinking as they plan, list the characters, determine the scenes, locate climax, conflict and resolution, etc.

b. Develop elaborational and creative thinking as they add on, develop, sometimes build an entire scene from a sentence in the story.

c. Develop critical thinking as the children evaluate their efforts.

d. Grow in self-discipline and social cooperation.

e. Find pleasure in literature as stories and poems "come alive" for them.

f. Develop increased control of vocabulary, increased control of sentence structure, and understanding of figurative language. We also use the dictionary a great deal.

g. Discover that listening is valuable as they learn to improvise dialogue.

As I watch the dramatizations my children do today, I find it hard to believe that these are children who were fearful even to lift the spoon to Miss Muffett's lips when they first encountered Creative Drama. It is very difficult to measure or test the accomplishments that have been achieved. I can prove none of them. But I know the children have grown verbally. I know their ideas flow more freely. I think I sense a difference in these children, in their self-valuation.

So now, as our three-year pilot program ends, I deeply hope that our classroom teachers will attempt the use of Creative Dramatics. I know that I will use it in my classroom. I am, in fact, looking forward happily to that prospect. This pilot program had one great flaw. It spread the energies and talents of the three teachers in the grade school far too thin. We have dealt with 950 children, 29 hours every week, and in teaching of this type, with constant demands on the teacher's creativity and imagination, that is far too much. As a classroom teacher, I will have a tremendous advantage. I will know my children better and I will be able to choose our times for Creative Dramatics according to the needs of the children and the curriculum.

As I have earlier noted, I consider these techniques to be very valuable tools for teaching subject matter in many areas. However, I hope that Creative Drama will not be merely a car-horse for pulling facts in social studies, or even for stimulating reading interest. I believe strongly that drama techniques are of primary value to thinking activities that in themselves belong in the school. The problems our children will face in the world today will need their sensitive and careful thought.

I am, I guess, in teaching Drama, a little like the Mad Hatter. Do you remember?

> "Really, now you ask me,"
> said Alice, very much confused,
> "I don't think-"
> "Then you shouldn't talk,"
> said The Hatter.

Would you like a copy of these publications?

Title III ESEA projects are designed to test and evaluate promising new programs. Another vital responsibility of such projects is to disseminate the findings of this testing and evaluation to other interested school systems and to help them establish similar innovative programs.

During the past three years, Project Upper Cumberland has generated a series of special papers and other printed material which may be of value to educators of this region. A list of available titles follows. Interested persons may request free copies of any papers which interest them.

A number of issues of MIRRORING CHANGE have contained special reports on components of Project Upper Cumberland. Copies of the following issues still are available:

1. A special report on sensitivity training for teachers.
2. A special report on the Crossville cultural arts program.
3. A special report on evaluation of innovative programs.
4. A special report on dissemination of information about innovative programs.
5. An in-depth summary of the first year of the project.
6. An in-depth summary of the second year of the project.

Copies of the following mimeographed publications also are available:

1. "Guidance and the Cultural Arts," evaluation report on the second year of the demonstration programs at Crossville and Cookeville.
2. A summary of findings from the second year's evaluation of the in-service program for teachers.
3. A preliminary report on the 1968-69 evaluation of the in-service program.
4. A curriculum guide for art in grades one and two, prepared by Mrs. Thelma Sorrell, art teacher at Crossville Elementary School.
5. A report on the creative dramatics program of Mrs. Mary Crabtree at Crossville Elementary School.
6. A report on the music program of Mrs. Jane Swan at Crossville Elementary School.
7. A summary of methods, lesson plans and objectives of Mrs. Swan in her elementary school music program.
8. A summary of the work of three Title III ESEA projects in Middle Tennessee: Project Upper Cumberland, Project Reachigh, and Project Mid-Tenn.
9. A description of the ways Upper Cumberland teachers have adapted humanistic techniques for use in the classroom.
10. A bibliography of material on the Upper Cumberlands, including a number of unpublished master's theses.
11. Sample lesson plans used in junior high school art classes by Miss Nancy Tucker.
12. A preliminary evaluation report on the second year's cultural arts program.
13. An evaluation of knowledge and approval of Project Upper Cumberland in its 16-county region, conducted in 1968-69.
14. A description of the demonstration program in guidance and counseling at Cookeville.
15. A curriculum guide for art in grades 3-5, prepared by Mrs. Thelma Sorrell.
16. A proposed curriculum guide for high school courses in the theater arts, developed by Mrs. Eileen Sims, Title III ESEA teacher at Cumberland County High School.
17. A tentative plan for elementary guidance program at Sycamore Elementary School.
18. A plan for guidance and counseling activities at Cookeville Junior High School, prepared by the Title III ESEA counselors.
19. A summary of the objectives and techniques of sensitivity training, excerpted from the Psychological Bulletin.
20. One-page summaries of Project Upper Cumberland's three component programs.

Anyone wishing to obtain one or more copies of any or all of the above mentioned documents can write Project Upper Cumberland, P. O. Box 375, Livingston, Tennessee 38570. It would be helpful to give the number of the item along with its title.

Conference produces

(Continued from page six)

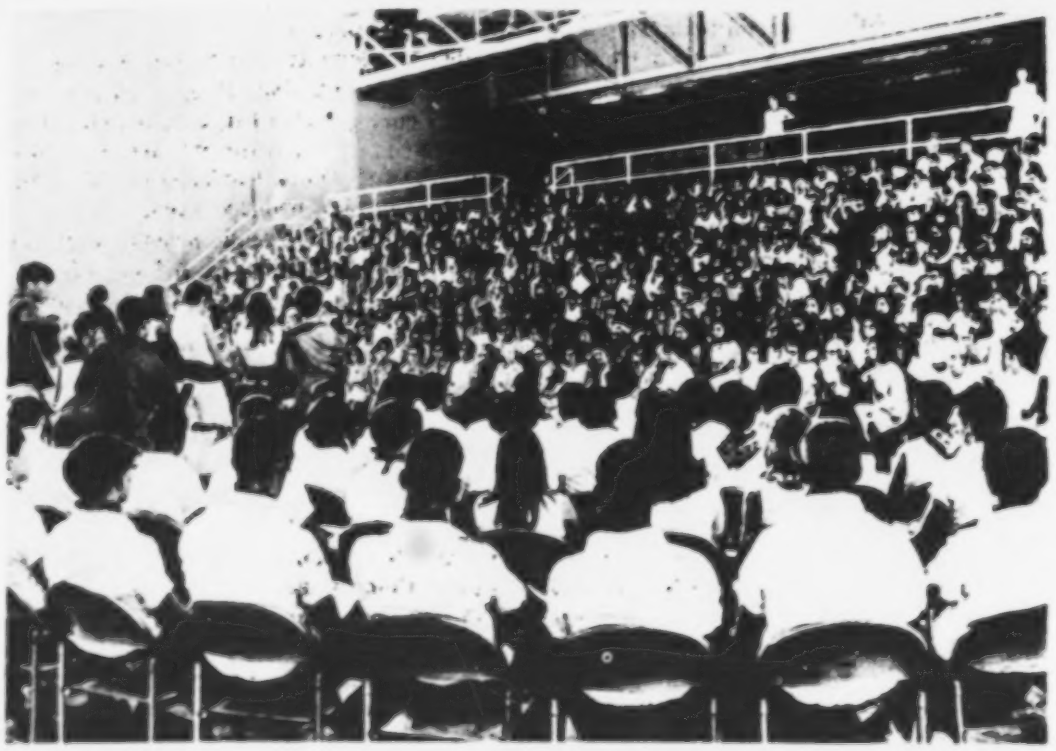
citizens, school board and county court members in planning discussions.

12. Make available to all interested systems lesson plans and other printed materials developed for use in innovative programs.

13. Try to orient faculty, students and parents of schools scheduled to become demonstration centers so that they will understand a new program and support it.

14. Only test programs within the fiscal capability of participating systems to absorb and support when Title III ESEA support ends.

15. Try to develop programs for absorbing any special Title III ESEA personnel into your system at the end of a project. This approach will help staff morale.



Packed house

Drama students of Mrs. Eileen Sims present "Spoon River Anthology" for their classmates at Cumberland County High School, Crossville.

'30,' and our thanks to . . .

As we put to bed this, our final issue of MIRRORING CHANGE, we want to thank all those persons who have helped us in connection with Project Upper Cumberland the past three years.

Many have given us aid, advice and encouragement, and to all we say a sincere "Thank you."

A few deserve special recognition, although any such list runs the risk of omitting someone equally deserving. The cultural arts teachers at the Crossville demonstration center and the counselors at the Cookeville demonstration center must head the list.

These professional educators have given of themselves to develop worthwhile innovative school programs in their fields. They have worked under such handicaps as limited facilities and large classes and, in so doing, have proved that challenging new programs do not necessarily require new schools and large budgets for materials and supplies.

The cultural arts teachers and their schools are:

Crossville Elementary--Mrs. Mary Crabtree, Mrs. Thelma Sorrell and Mrs. Jane Swan.

Cumberland Elementary--Miss Judy Brown, Mrs. Beverly Register and Miss Nancy Tucker.

Cumberland County High School--Mrs. Eileen Sims and Mr. Joe Ed Hodges.

Mr. David Brandon has been a traveling Title III ESEA teacher during 1969-70, bringing music to several rural schools in Cumberland County.

Counselors at Sycamore Elementary School in Cookeville are Mrs. Sandra Horner and Mrs. Betty Jo McDonald. Counselors at Cookeville Junior High School are Mrs. Anna Coffelt, Mrs. Margaret Hale, Mrs. Wanda Slagle, Mrs. Eva Pearl Quillen and Mrs. Love Webber.

A special note of appreciation is due Mrs. Quillen and her predecessor, Mr. Earl Dial, for their work as local coordinators of the Title III ESEA counseling program. Thanks also go to Cumberland and Putnam counties for providing facilities and supplies for the Title III programs in their schools and to the principals and teachers of the five schools in which the demonstration programs operated.

Our appreciation also to the participants of our three in-service programs. They were educators who readily adapted to a drastically changed form of teacher training and did so in good humor and with a professional attitude. Their reaction should help lay to rest the notion that Upper Cumberland teachers resist change and challenge.

The in-service leaders deserve our recognition and appreciation. With little precedent to follow, they fashioned what one educator called "the most exciting in-service program I have experienced in my ten years of teaching."

Dr. O. C. Stewart holds a unique place in the development and operation of Project Upper Cumberland. He assisted in planning the project, served as its first director, and later was a consultant and coordinator of the in-service program.

Other consultants who helped develop the cultural arts and counseling programs, especially during their first year, included Mrs. Reba Bacon, Mrs. Rose Stewart, Dr. John Flanders, Dr. Edell Hearn and Dr. Sherwell Tolleson, all of Tennessee Tech.

Tech was kind enough to provide facilities for the summer workshops and some Saturday meetings during the entire three years of the innovative in-service program. A number of Upper Cumberland school systems likewise furnished space and utilities for Saturday meetings of the same program. They included Cumberland, White, Overton, Jackson, Scott, Clay and Fentress counties; and we apologize here for any omissions. The contributions of these systems and of Tennessee Tech to the project have been invaluable.

Illard Hunter, superintendent of Overton County schools when Project Upper Cumberland was formed, is due the recognition and appreciation of the entire region for his leadership. Overton County has served unselfishly as fiscal agent for the project although sharing in few direct benefits, thus setting an example for the entire region when other projects are considered.

Mr. Hunter's successor as superintendent, Robert Moles, and his staff have assisted project personnel in every way possible.

Several officials of the Tennessee State Department of Education gave us assistance and encouragement, especially Mr. Roy Jones and his staff.

My personal appreciation to Harold Williams, our project coordinator and budget officer, and Mrs. Margie Lewis, our very capable secretary, for their contributions. The necessary administrative work for the project could not have been done without them.

And a very special thanks to Richard Knight, Carson Oliver and the folks at the Livingston Enterprise for their care and attention to detail which helped us produce this newsletter.

It has been a pleasure to work with the superintendents and other school officials of the Upper Cumberlands in carrying on this project and in attempting to develop new programs for the region. We hope that Project Upper Cumberland has helped set a precedent for regional innovative programs and that the Upper Cumberlands can build on what we have done.

(Signed) Douglas Norman

PROJECT UPPER CUMBERLAND **Vol. Three, No. Six**
June, 1970

Robert Moles, Superintendent
Overton County Schools
Douglas Norman, Director
Harold Williams, Coordinator

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Clay	Jackson	Pickett	Smith	Sparta
Cumberland	Macon	Putnam	Van Buren	
Dekalb	Morgan	Scott	White	York Institute

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In-service participants discuss local needs during Project Upper Cumberland's final workshop in 1970.

Independent study, part of Title III's guidance and counseling program in the lower grades, occupies this pretty young lady at Sycamore Elementary School.

Part of Project Upper Cumberland's scope is illustrated by these photographs. Clockwise, they depict an art class at Cumberland Elementary School in Crossville; a careers' fair sponsored by Title III ESEA counselors at Cookeville Junior High School; and in-service discussion group, and Mrs. Thelma Sorrell in her art class at Crossville Elementary School.